

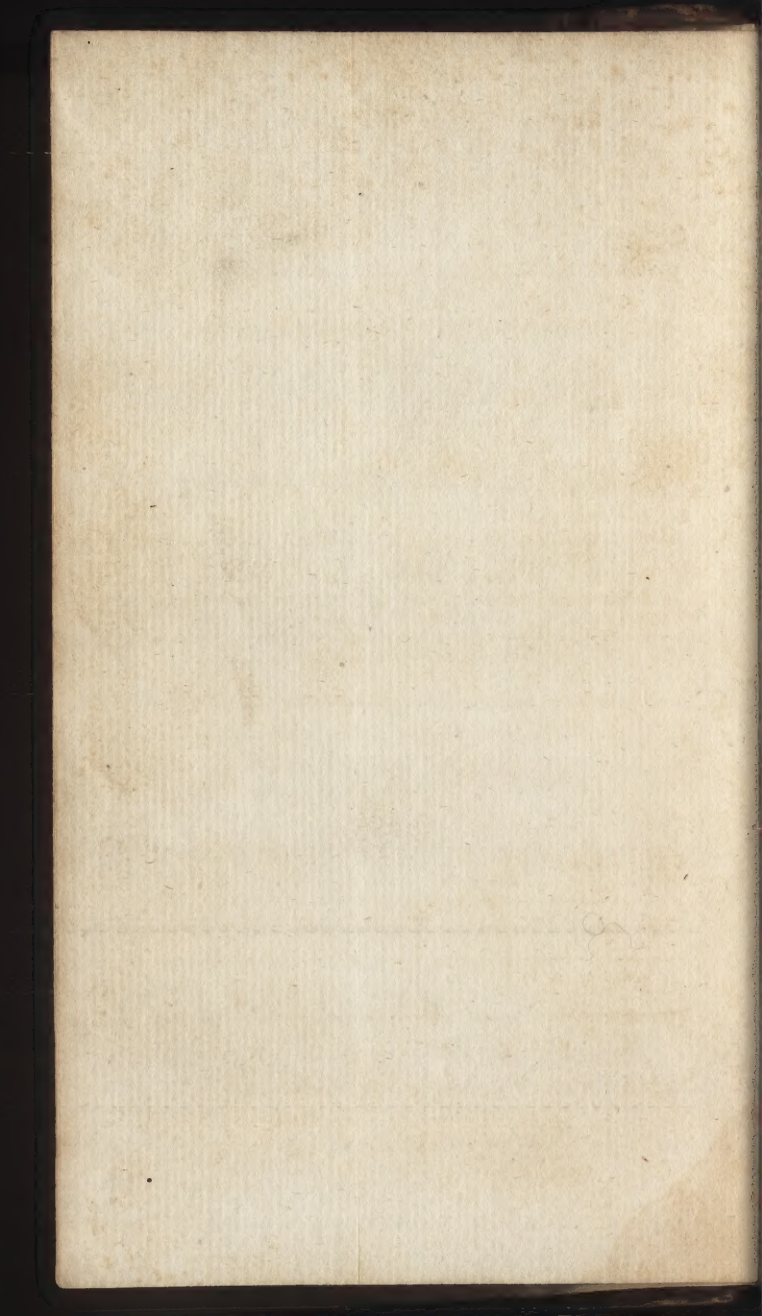
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*Ulrich Middeldorf*

C. N.







A  
G U I D E  
TO  
CLASSICAL LEARNING;  
OR  
POLYMETIS ABRIDGED.

C O N T A I N I N G,

- |  |  |
|--|--|
| <p>I. The History of the POLITE ARTS among the ROMANS; with the Characters of the LATIN POETS and their WORKS.</p> <p>II. The Usefulness of ANTIQUES towards explaining the CLASSICS. A true IDEA of the ALLEGORIES of the ANCIENTS, and their whole Scheme of MACHINERY; with REMARKSON</p> | <p>the modern COMMENTATORS and SCHOOL EDUCATION.</p> <p>III. An INQUIRY concerning the AGREEMENT between the WORKS of the ROMAN POETS, and the REMAINS of the ANCIENT ARTISTS, in Order to illustrate them from one another; with many useful HINTS to the MODERN ARTISTS.</p> |
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Being a Work necessary not only for

CLASSICAL INSTRUCTION.

But for all those who wish to have a

TRUE TASTE

For the BEAUTIES of

POETRY, SCULPTURE, and PAINTING.

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By N. TINDAL, Translator of RAPIN.

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The SECOND EDITION, CORRECTED and ENLARGED.

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L O N D O N

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M.DCC.LXV.

CLASSICAL LEARNING

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T H E

# INTRODUCTION.

**O**F all the attempts towards explaining the Classics, hitherto extant, the most useful and instructive is Mr. Spence's *Inquiry concerning the agreement between the works of the Roman poets, and the remains of the ancient artists*, published under the title of POLYMETIS.

The principal design of the author in this inquiry was, to compare the descriptions and expressions in the Latin poets, relating to the Roman deities, with the allegorical representations of the same, by the painters and sculptors in their pictures, relievos, medals, and gems, in order to illustrate them mutually from one another <sup>a</sup>.

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<sup>a</sup> This inquiry was the result of two very different scenes of life, in which the author was engaged. He was professor of poetry in the university of Oxford for ten years ; and for above five years he happened to live abroad. His professorship obliged him to deal in poetical criticism ; and his stay, during his travels,



## INTRODUCTION.

As the author has confined himself to the Roman poets only, and as there is a great deal of difference in the authority of a poet near the second punic war, and one of the Augustan age, he was obliged (in order to settle the degree of credit due to each poet) to premise an account of the rise, progress,

travels, at Florence and Rome, naturally led him to the observation of antiques. As these two periods partly coincided, it put him in mind to join these two studies together; in which he found very little difficulty; for the connexion between criticism and antiquities is so natural, that they may seem rather to meet one another, than to have been brought together by any contrivance. This connexion, though spoken of in general both by ancients and moderns, has not been treated on in particular by any writer. Our author, therefore, compares his subject to a newly discovered country where there were no tracts made, and where much more is left to be found out than was known to the person who first discovered it. He looks upon himself as the first discoverer in this case. For Mr. Addison, in his treatise on medals (the only attempt of this kind) seems rather to have sailed round the coasts than to have entered at all into the country.

Polymetis was first published in folio, 1745, and again 1757.

and

## INTRODUCTION.

and decay of poetry and the polite arts among the Romans, wherein he gives the characters of the latin poets, and their works, from ENNIUS down to JUVENAL.

He hath also subjoined a dissertation upon the uses of such inquiries in general, and of his own in particular. In this dissertation he has made judicious remarks upon our commentators, and school education; and given a true idea of the allegories of the ancients, and of their whole scheme of machinery. The want of this idea is the cause of all the mistakes and defects of the modern poets and artists in allegorical subjects. Many instances of these defects are produced from Ripa's Iconology — from Horace's Emblems by Venius — from the works of Rubens, particularly from his celebrated ceiling in the banqueting-house at Whitehall, and his pictures in the Luxemburg gallery at Paris — from Spenser's Fairy-Queen — and from Dryden's Translation of Virgil. — Even the divine Raphael himself is not without his faults in the allegorical parts of his works.



## INTRODUCTION.

The following sheets are a full though concise abridgment of this valuable treasure of classical learning; in the drawing up of which it is so managed, that the text may be perused without interruption by the readers of both sexes, as it contains chiefly the history of the polite arts among the Romans, and the descriptions of the figures, characters, dress, and attributes of their allegorical deities; whilst the critical remarks, and other less diverting, though not less instructive, particulars, are thrown into the notes, together with the references to the passages alluded to in the course of the work <sup>b</sup>. These passages could not be inserted at length, consistently with the abridger's design of reducing the whole within the compass of a small pocket-

<sup>b</sup> The author took the pains to read over all the Roman poets, from the fragments of Livius Andronicus, to the satires of Juvenal; and to mark down the most striking passages relating to the allegorical beings received as deities among the Romans. He also increased his stock of quotations from several prose-writers, from Varro down to Macrobius.

volume.



## INTRODUCTION.

volume. They are therefore left to be turned to by the young students, who, by comparing them with what is said in the text, will receive more light towards the understanding of the classics, than by reading over all the commentators, who generally, by their explanatory notes, rather mislead than inform<sup>c</sup>.

In short, by studying this compendium, the reader may learn the rise, growth, and fall of the polite arts among the Romans -- the just characters of the Latin poets, and their works -- the figures and other appearances of their deities -- He may gain a true notion of the allegories of the ancients, and of their machinery, or the interposition of the gods -- consequently he may acquire a true taste for the beauties of poetry, painting, and sculpture, and be enabled to judge of the propriety and impropriety of the modern allegories, and the excellencies and defects of our authors, translators, and artists.

<sup>c</sup> There are no less than three thousand passages from the classics referred to and illustrated in this abridgment.

In ·

## INTRODUCTION.

In this second Edition, the whole has been carefully revised and corrected: Some useful passages have been added, and others enlarged, with a general index: And for the better understanding of the chapter of constellations, a print of the celestial Farnese Globe (the only ancient one in the world) is prefixed to the fourth Book.

## ERRATA.

Page 224, note (i) *for cales, read scales. Ibid. for udgment*  
*r. judgment. P. 234, line ult. for Abbula, r. Albula.*

A  
G U I D E  
T O  
Classical Learning.

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P A R T I.

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C H A P. I.

The RISE and GROWTH of the  
ROMAN POETRY.

**T**HE Romans, in the Infancy of their state, were entirely unpolished. They sprung from Shepherds ; they were increased by the refuse of the neighbouring nations<sup>a</sup> : and their manners agreed with their original. As they lived wholly on tillage and plunder, war was their business, and husbandry their chief art. Roughness, raised into a virtue by calling it Roman spirit, was long an applauded character among their great men, and a kind of rusticity reigned even in their Senate-house.

<sup>a</sup> Romulus set up an asylum, to invite all the murderers and fugitives in the neighbourhood to join him.



In a nation of such a temper, constantly employed in extending their conquests, or in settling the balance of power among themselves, it was long before the polite arts made any appearance : and very long before they flourished to any degree. Poetry first appeared ; but such as might be expected among a warlike uncultivated people <sup>b</sup>.

To say nothing of the Songs of Triumph mentioned even in Romulus's time, there was certainly something of Poetry under Numa, who pretended to converse with the Muses, as well as with Egeria <sup>c</sup>. Pythagoras, either then, or soon after, gave the Romans a tincture of Poetry <sup>d</sup>. The Pythagoreans made great use of Poetry, and, like the Druids, delivered most of their precepts in verse. Indeed, in that and the following ages, the Roman Poetry was of a religious kind. Their very prayers were poetical <sup>e</sup>. They had also prophetic, or sacred writers, who generally wrote in verse <sup>f</sup>. They had too a kind  
of

<sup>b</sup> Hor. ii. ep. i. v. 160, 163. Lucr. l. v. v. 1452.

<sup>c</sup> See Plut. in vita Rom. and Livy, b. iii. 29. b. iv. 20, 53. Ovid hints, that Numa taught some rites in verse, Metam. xv. 484. Horace calls the old Salian verses, which were sung by the Salian priests, Numa's verses, b. ii. ep. 1. 86.

<sup>d</sup> Cicero asserts this, Tusc. Quæst, b. iv. Vitr. l. v. proæm.

<sup>e</sup> See Hor. b. ii. ep. 1. v. 138.

<sup>f</sup> These were so numerous, that there were above 2000 of their volumes even in Augustus's time. Horace probably alludes

of plays, derived from what they had seen of the Tuscan actors, sent for to Rome to expiate a plague<sup>g</sup>. These were like our dumb-shews, or else extempore farces, in use to this day in some parts of Italy. To these may be added the jesting dialogues at their vintage feasts (which were carried on afterwards so abusively, as to be restrained by a severe law) and those Poets who seem to have attended at the tables of the rich, and, like our bards, sung the achievements of their ancestors, to inflame others to follow their examples<sup>h</sup>.

alludes to them, b. ii. ep. i. v. 26. Though the authors are called Vates, and their works Carmina, that does not necessarily imply that they were all poetry. Carmen is often used for a charm, and particularly by Pliny, b. xxviii. 2. Perhaps too it was used for any thing expressed in a high poetical style: for he calls the form of words used by the Decii, in devoting themselves, Carmen; which form probably is the same with that in Livy, b. viii. 9. Perhaps the solemn forms, prophecies, and charms, were all at first written in verse, and thence the terms carmen, cantare, decantare, might be used, even when they were in prose.

<sup>g</sup> See Livy, b. vii. 2. The Fescennine poetry, mentioned by Livy and Horace, was probably a sort of dialogues, since the latter expresses it by *alternis versibus*. Thus Virgil, ecl. iii. v. 59. *Hesper*, in Tuscan, signified a Player. Hence *Histrion* in Latin instead of *Ludio*.

<sup>h</sup> Hor. b. ii. ep. i. v. 154. Val. Max. b. ii. cap. i. Cic. *Tusc. quæst.* b. i. p. 289.

Almost all these, with their works, sleep in peace ; and it seems the loss is not great ; for they are represented as very obscure, and as too barbarous for politer ears<sup>l</sup>.

Livius Andronicus is the first Roman poet of whom any thing remains, and from whom the Romans date the beginning of their poetry, even in the Augustan age.

The first kind of poetry that met with any success, was that for the stage. The Romans were very religious, and stage-plays then made a considerable part of their public devotions.

Livius, Nævius, and Ennius, were the foremost in the list of dramatic poets. Livius's first play (and it was the first written play that ever appeared at Rome) was acted in the 514th year from the building of the city. He seems to have been noted for the first, rather than for a good writer<sup>k</sup>. He was the only one for the stage, till Nævius arose, and, probably, exceeded his master.

<sup>l</sup> Hor. b. ii. ep. 1. v. 87. 27. 159. Liv. lxxviii. 38. Augustus ordered the greatest part to be burned, reserving only the choice of the books of the Sibyls. Suet. in Aug. c. 30. Martius, one of the most famous of these Vates, is quoted by Livy, b. xxv. 12.

<sup>k</sup> The plays before Livius were extempore. He was the first who composed one in form, and wrote it down for the actors to learn by heart. Hence, perhaps, he is called by Horace, Livius scriptor. b. ii. ep. 1. v. 62. Cicero (de claris orat. c. 72.) says, his pieces did not deserve a second reading.

Nævius



Nævius ventured also upon an Historical Poem on the first Carthaginian war. Ennius followed his steps, in this as well as in the dramatic way, and excelled him as much as he had excelled Livius. These were three actors, as well as poets, and seem rather to have wrote what was wanted for the stage, than to have consulted their own genius. Each published, sometimes comedies, sometimes tragedies, and sometimes dramatic satires; whereas the most celebrated ancient writers for the stage excel only in one kind. There is no tragedy of Terence or Menander, nor comedy of Actius or Euripides.

The quiet the Romans enjoyed after the second Punic War, and their easy conquests afterwards in Greece, gave them leisure to improve greatly in their poetry. Their dramatic writers had the benefit of the excellent Greek patterns, and formed themselves on those models.

Plautus was the first who consulted his own genius, and confined himself to comedy; for which he was best fitted by nature. Indeed his comedy (like the old Athenian) is of a ruder kind; his jests are often rough, and his wit coarse: but there is a strength and spirit in him, that makes him read with pleasure<sup>1</sup>. Cæcilius

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<sup>1</sup> Horace, in his Art of poetry, (v. 274.) speaks of his unpoliteness, but with the more reserve, perhaps, because Cicero  
(de

took his example in following his genius, but improved their comedy so much beyond him, that he is named by Cicero as the best of their comic writers ; not for his language, but either for the dignity of his characters, or the strength of his sentiments <sup>m</sup>.

Terence first appeared when Cæcilius was in high reputation <sup>n</sup>. It is seen by his plays to what exactness and elegance the Roman comedy was arrived in his time. There is a beautiful simplicity throughout all his works : his speakers say just what they should say, and no more. The story is always going on, and just as it ought. The whole age, long before, and long after Terence, is more remarkable for strength than for beauty in writing. The Roman language itself, in Terence's hands, seems to be advanced almost one hundred years forwarder than the times he lived in. This seems very strange ; but it may be accounted for by his great intimacy with Scipio

(*de officiis*, b. i. c. 29.) had cried up his wit as elegant and fine. Horace is more severe in b. ii. ep. 1. v. 176.

<sup>m</sup> Cic. *Brutus*, c. 74. Hor. b. ii. ep. 1. v. 59.

<sup>n</sup> The story goes, that the *Ædiles* sent him with his first play to Cæcilius, for his opinion ; who being at supper, and seeing Terence meanly dressed, placed him on a stool, and bade him read ; but, upon hearing a few lines only, Cæcilius altered his behaviour, and placed him next himself at table. Dacier's life of Terence.

and

and Lælius, in whose families the Roman language was spoken in perfection even in those days; and to whom, it was imagined, he was indebted for more than the correctness of his style <sup>g</sup>. His usual method, in composing his plays, was to take his plans and characters from the Greek comic poets, especially from Menander <sup>p</sup>; whereas, Afranius's stories and persons were Roman. Hence the comedies on the Greek plans were called *Palliatae*, wherein Terence excelled; and those on the Roman, *Togatae*, in which Afranius was unrivalled; who, even in the Augustan age, was regarded as the most exact imitator of Menander; and therefore the loss of his works is greatly to be lamented.

About the same time Pacuvius, contemporary with Terence, and Actius with Afranius, carried tragedy to the highest perfection it ever attained in the Roman hands. It is remarkable in Pacuvius, that he was almost as eminent for painting as for poetry. Pliny speaks of paintings by him

• Terence himself seems rather to be pleased with this opinion than to disown it. Prol. to the *Adelphi* and *Heauton*.

p They who say he translated all Menander's comedies are mistaken, they being more than he ever wrote. Of his six plays, he himself says, five were taken from the Greek; but does not say the same of the *Hecyra*. See Prol. to *Andria*, v. 14. to *Eunuchus*, v. 21. 32. to *Adelphi*, v. 11. to *Heauton*, v. 9. to *Phormio*, v. 26. See the life of Terence by Suetonius.



the most celebrated next to those of Fabius Pictor<sup>2</sup>. Actius began to publish when Pacuvius was leaving off. His language was not so fine, nor his verses so well turned, as his predecessor's<sup>1</sup>.

For more than an hundred years, the stage was almost the sole province of the Roman poets: but afterwards, Satire, a new species of poetry, wholly of Roman growth, sprung up, the produce of the old comedy. Ennius, and others, had attempted it; but it was so altered and improved by Lucilius, by the lights he borrowed from the old Athenian comedy, that he was called the inventor of it<sup>3</sup>. Not long after, Lucretius joined poetry to philosophy. Where his subject gives him leave, he discovers a great deal of spirit; and in all his digressions he appears to have been of a more poetical turn than Virgil him-

<sup>2</sup> He painted the decorations of his own plays. See Plin. nat. hist. b. xxxv. c. 4.

<sup>1</sup> Actius, being honestly told by Pacuvius (to whom he was reading his tragedy of Atreus) that his poetry, though sonorous and majestic, seemed rather too harsh and stiff, replied, he was not sorry for it; for (adds he) it is with writers as with fruits; the most soft and palatable soonest decay, whereas, the rough last longer, and are higher relished when mellowed by time. See Quintilian Instit. b. x. c. 1. and Paterculus, b. i. c. 17. and b. ii. c. 9.

<sup>3</sup> Hor. b. ii. sat. 1. v. 63. b. i. sat. 10. v. 66. b. i. sat. 4. v. 7.

self<sup>t</sup>. Catullus, at the same time, began to show the Romans the excellence of the Greek Lyric Poets. He was admired in all the different ways of writing he attempted. His odes, perhaps, are the least valuable part of his works. The satirical strokes in his epigrams are very severe, and his descriptions in his Idylliums very picturesque. He paints strongly, but with more force than elegance.

Of these the first age of the Roman poetry may be said to consist ; an age more remarkable for strength than for refinement in writing. All that remains of this period, are the poems of Catullus ; the philosophical poem of Lucretius ; six comedies of Terence, and twenty of Plautus ; with such passages as are quoted by the old critics ; to whom, particularly to Cicero, Horace, and Quintilian, we are indebted for the character and merit of the poets of the first age. They disagree indeed in their sentiments, but that may be easily accounted for. Cicero misled, perhaps, by the nearness of the times, thinks more highly of them than the rest. It was probably the fa-

<sup>t</sup> This seems to be owned partly by Virgil himself, in that fine compliment he pays him in his second book of Georgics : Felix, qui potuit, &c. which undoubtedly is meant of Lucretius, who was the only poet when Virgil said this, who had written any philosophical poem.

shion in his time to cry up the old poets, which continued afterwards in the Augustan age<sup>u</sup>. This vulgar error was combated by Horace with great warmth, who, professedly writing against the old poets, gives them a character rather too severe<sup>w</sup>. Quintilian steers a middle course, not commending them so generally as Cicero, nor censuring them so strongly as Horace; and therefore he is more to be depended upon perhaps in this case. He compares Ennius to an old grove, where the oaks look more venerable than pleasing. He commends Pacuvius and Aëtius for strength of language and force of sentiments, but says they wanted the polish that was afterwards set on the

<sup>u</sup> He gives up Livius indeed, but then he commends Nævius. All the other comic poets he quotes with respect; and as to the tragic, he carries it so far as to seem strongly inclined to oppose Ennius to Eschylus, Pacuvius to Sophocles, and Aëtius to Euripides. He was himself no good poet. Juvenal even calls his poems ridiculous. Cic. acad. quest. b. i. c. 3. de orat. b. iii. c. 7. Juv. sat. x. v. 125.

<sup>w</sup> Hor. b. ii. ep. 1. v. 18—89. b. i. sat. 10. v. 1—11. 20. —30. 50—71. He says, “ Their language was obsolete, they  
“ are often incorrect, and the compositions stiff; it was there-  
“ fore provoking to commend them for what, indeed, they  
“ might be pardoned, as the fault of their times. He owns  
“ Lucilius had a good deal of wit, but rather of the farce  
“ kind, than true genteel wit. He is a rapid writer, with  
“ many good things, but is often very superfluous, and his  
“ language dashed with Greek, and his verses harsh and in-  
“ harmonious.

Roman



Roman poetry. He speaks of Plautus and Cæcilius as applauded writers ; of Terence as a most elegant, and of Afranius as an excellent one ; but all (he says) fall infinitely short of the grace and beauty of the Attic writers. According to him, Lucilius is too much extolled by some, and too much run down by Horace. Lucretius is more read for matter than style ; and Catullus is remarkable for satire, but hardly so for the rest of his lyric poetry \*.

\* See Quintilian's institutes, b. x. c. 1.

## C H A P. II.

### The FLOURISHING STATE of the ROMAN POETRY.

**W**HEN the Roman state was quite formed into a monarchy, and Augustus had no longer any dangerous opponents, he looked kindly on the improvement of all the arts and elegancies of life. Mæcenas, his chief minister, (though a <sup>a</sup> bad writer himself) knew how to encourage

<sup>a</sup> Quintil. de causis cor. el. b. ii. Augustus used to divert himself in ridiculing the affectation of Mæcenas's style, Suet. in Aug. c. 86. Macrobius has preserved part of one of Augustus's letters to Mæcenas, which in English would be to  
this

courage the best, and admitted them into a great intimacy with him. Virgil stood one of the foremost in this list, who soon grew the most applauded writer for genteel pastorals<sup>b</sup>; and then published the most beautiful and correct poem on agriculture that ever was penned in the Roman language: and, lastly, he undertook a political poem, in support of the new monarchial state. In this light his *Æneid* may be fairly considered<sup>c</sup>.

He

this effect: "Farewel my little honey, thou honey of all nations! thou Tuscan ivory, thou fretwork ceiling of Arezzo, thou pearl of Tiber, thou Cilnian emerald, and beril of Portenna," &c. Seneca has also given some instances from Mæcenas himself; which shew his style could not be set in too ridiculous a light. *Epist.* 114.

<sup>b</sup> All pastoral writers may be divided into two classes, the rural and the rustic; or, if you will, the genteel and the homely. See *Hor. b. i. sat. 10. v. 45.* where *melle* seems to be meant of the sweetness of Virgil's versification in his pastorals, as *facetus* denotes the genteelness.

<sup>c</sup> The author says he had this notion from reading Bossu. Virgil is said to have begun his poem the very year that Augustus was freed from his great rival Antony, when the government was to be wholly in him. This monarchical form must naturally be apt to displease the people; and Virgil seems to have laid the plan of his poem to reconcile them to it. He weaves into it the old prophecy, of their having the empire of the world, with the most probable account of their origin or descent from the Trojans, as being that of Dionysius Halicarnassæus, and some of the best Roman historians. Homer had said, *Il. γ. v. 308.* that *Æneas* and his descendants should

He shows in this poem, “ That Æneas was called into Italy by the express order of the gods: that he was made king of it by the will of heaven, and by all human rights; that there was an uninterrupted succession from him to Romulus: that his heirs were to reign there for ever, and that the Romans were to obtain the monarchy of the world: that Julius Cæsar was of this race, and that Augustus was his sole heir; consequently, that the Romans, if they would obey the gods, and be masters of the world, must yield obedience to the new establishment under that prince<sup>d</sup>.” Thus it is plain, that the two great points aimed at by Virgil were, the maintenance of their old religious tenets, and the support of the new government in the family of the Cæsars. His poem, therefore, may well be considered as a religious and political work. If this was the case, it is no wonder Virgil was so highly caressed by Augustus

should rule the Trojans from generation to generation. This prophecy, by changing *τρωεσσιν* into *πανήεσσιν* was interpreted of Æneas and his race, that they should reign in Italy, and obtain the universal empire. See Pope, *il. xx. v. 355.* *Æn. v. v. 97. vii. v. 101. ix. v. 449.*

<sup>d</sup> All these particulars are inserted by Virgil in his *Æneid.* See *i. v. 1.—7. iii. v. 185. 97. 167. iv. v. 279. x. v. 30.—34. xii. v. 175.—225. 937. vii. 50—52. i. v. 265. 269. 273, 276. vi. v. 776. 780. 288. vi. v. 836. Suet. in Julio. c. 6. and in Aug. c. 8.*

and



and Mæcenas. In short, he wrote in the service of the new usurpation ; and all that can be said in his excuse is, that the bent of their constitution at that time was such, that the reins of the government must have fallen into the hands of some one person, who might be less indulgent than Augustus was at that time. Be this as it will, the poem (though left unfinished) has been applauded in all ages <sup>c</sup>. It preserves more of the religion of the Romans than all the other Latin poets, except Ovid ; and gives us the forms and appearances of their deities, as strongly as if we had so many pictures of them drawn by the best hands in the Augustan age. His imagination has been praised by some of the ancients themselves, though that is not his character so much as exactness <sup>f</sup>. He was certainly the most correct poet even of his time ; and it is as certain that there is but little invention (much less perhaps than is imagined) in his *Æneid*. His minutest facts are built on history ; and no one perhaps ever borrowed more from the former

<sup>c</sup> The many breaks or hemistichs, which are to be found in no other finished Latin poem, nor in any other of Virgil's works, are a plain proof of the *Æneid* being left unfinished.

<sup>f</sup> Juvenal, sat. vii. v. 71. points to the very noblest efforts of imagination that Virgil has shown in his poem, all relating to the deities. These passages are, *Æn.* xii. v. 332. i. v. 127. 196. 155. ii. v. 623. vii. v. 518.

poets, inserting whole verses from Ennius and others. He minded not the obsoleteness of their style, for he was fond of their old language, and, doubtless, inserted more antiquated words than can now be discovered <sup>g</sup>. Judgment was his distinguishing character. Whatever he borrowed he made his own, by so artfully weaving it into his work, that it looks all of a piece <sup>h</sup>.

Modesty and good-nature were the chief beauties in his private character <sup>i</sup>. He thought hum-

<sup>g</sup> This is shown by Macrobius, and the other collectors of Virgil's imitations of Homer, &c. Even the minutest passages (such as Ascanius's jest, and the like) appear to any one who has read Dionysius Halicarnassens, to have been traditional and historical. Many of his old words have probably been altered by the transcribers, and others have been mistaken by the critics. Thus, they say, Virgil uses *fervere* short, to make the sound agree with the sense; whereas the reason was, because the ancients used *fer-vo*, and *fer-veo*, indifferently. Quint. Inst. i. c. 6. *Æn.* viii. v. 677.

<sup>h</sup> There are two celebrated old manuscript Virgils in the Vatican library at Rome, with paintings in them, relating to some of the most remarkable passages. The more ancient of the two is generally thought to be of Constantine's time, by the learned in the ages of manuscripts: but as the pictures are evidently of too good a manner for that age, they are supposed, by the best judges, to have been copied from some others of the most flourishing ages. Our author, therefore, has not scrupled to make use of these pictures in the course of his work.

<sup>i</sup> Hor. b. i. sat. 5. v. 43.

bly

bly of himself, and handsomely of others ; ever ready to shew his regard to merit, even when it seemed to clash with his own. Horace was first recommended by him to Mæcenas<sup>k</sup>. No man was fitter for a court, where wit was so particularly encouraged, than Horace, who had himself a great deal, and was well acquainted with mankind. His gaiety, and even his debauchery, recommended him still the more to Mæcenas. Hence that uncommon degree of friendship between a first minister and a poet, which is thought to have had such an effect upon him, as to hasten himself out of this world, to accompany his great friend in the next<sup>l</sup>. Horace far excelled in lyric poetry all the Roman poets, and rivalled the Greek, which was the height of his ambition<sup>m</sup>. He is also famous for refining satire, and bringing it from the coarseness of Lucilius, to that genteel easy manner, which none but he, and perhaps one person more, in all ages since, has ever possessed<sup>n</sup>. As the ancients say nothing of his

<sup>k</sup> Hor. b. i. sat. 6. v. 55.

<sup>l</sup> Hor. b. ii. ode 17. They both died in the year 746, U. C. Horace died about three weeks after Mæcenas, near whom he ordered himself to be buried. This ode seems to be too serious, to be only a poetical rhodomontade.

<sup>m</sup> Hor. b. ii. od. 16. v. 40. So likewise at the end of his first ode, he must mean the Greek lyric poets, as there were no Latin ones before Horace.

<sup>n</sup> Mr. Pope in his *Ethic Epistles*.

epistles, possibly they passed under the same name with his satires °. They are generally written in a conversation-style, and so alike as hardly to be distinguished. In these epistles it is that he shows his excellent talent for criticism, especially in his epistles to Augustus, and in that to Piso, commonly called his Art of Poetry. They abound in strokes showing his great knowledge of mankind, laughing away vice, insinuating virtue, and serving to make men better and wiser. He was in general an honest man himself, without one ill-natured vice about him.

In the same court flourished Tibullus, who is kindly mentioned by Horace, both in his Odes and in his Epistles p. He was deemed by their best judges, and is, the most exact and beautiful writer of love verses among the Romans q. His talent seems to have been only elegies ; at least, his compliment to Massala shows he was neither designed for heroics nor panegyrics. Elegance is his distinguishing character ; and, if his subject will not let him be sublime, his judgment keeps him from being faulty. His rival Propertius who, by some, is preferred before him, followed

° Perhaps that of Sermones.

p Hor. b. i. ode 33. and b. i. ep. 4.

q Quintil. Instit. or. b. x. c. 1.



too many different models. Had he fixed upon any one, he might perhaps have succeeded better<sup>r</sup>. Ovid is the next of the elegiac writers, and is more loose and incorrect than either of the other. He endeavoured to shine in too many kinds of writing, and chose rather to indulge than restrain his redundant genius. He excels most in his *Fasti*; then in his *Love Elegies*; next in his *Epistles*, and lastly in his *Metamorphosis*. As for his verses after his banishment, he has quite lost his spirit; nor does his genius ever shine out after that fatal misfortune. His very love of being witty had forsaken him, though it grew upon him when least becoming, toward his old age; for his *Metamorphosis* (which was not finished when he was banished) has more instances of false wit than all his other works put together. His transitions, though cried up by some, were differently thought of by the ancients, and by Quintilian are rather excused than commended<sup>s</sup>. We have a great loss in the latter half of his *Fasti* and in his *Medea*, which is much applauded.

<sup>r</sup> In one place he calls himself the Roman Callimachus, b. iv. el. 1. v. 64. in another, he talks of rivalling Philetas, ibid. el. 6. v. 3. Hence it appears, that it was the constant custom of the Roman poets to set some Greek pattern before them.

<sup>s</sup> He excuses it from the nature of his work, which seemed to require such connexions, Instit. or. b. iv. c. 1.

There

There is scarce any mention of dramatic poetry in the Augustan age. Their own critics boast rather of single pieces than of authors ; and the two tragedies so highly extolled, are the *Medea* of Ovid, and Varius's *Thyestes* <sup>t</sup>. However, if plays were not, all other kinds of poetry were then, in their greatest excellence at Rome.

Under this period Phædrus may be ranked : for though his book did not appear till the reign of Tiberius, when good writing was on the decline, it deserves to be reckoned among the works of the Augustan age. He professedly follows *Æsop* in his Fables, even where the subject is his own invention <sup>u</sup>. By this it is plain, that *Æsop*'s way of telling stories was short and plain ; for Phædrus's distinguishing beauty is conciseness and simplicity. The taste was so much depraved when he published his Fables, that both these were objected to him as faults. He used the critics as they deserved. He tells a long tedious story to those who censured his conciseness, and answers those who blamed the plainness of his style with a run of bombast verses, without any sense <sup>w</sup>.

<sup>t</sup> Quintil. Instit. or. b. 1.

<sup>u</sup> See his Prologue to his first book, and b. iii. fab. 10. v. 8. and 38. b. ii. fab. 5.

<sup>w</sup> B. iii. fab. 10. 52—60. b. iv. fab. 6.

Manilius, though mentioned by no ancient author, is at present generally reckoned of the Augustan age. There are many passages in his poem relating to his own times, which have all a regard to that age \*. If therefore the poem be not a forgery, his being of that time cannot be denied ; and if it be a modern forgery, how comes it to agree in so many particulars with the ancient globe of the heavens in the Farnese palace ? Besides this work of Manilius, there is nothing more remains but what has been mentioned, except the garden poem of Columella, the hunting piece of Grattius, and perhaps an elegy or two of Gallus. These are but small remains for an age wherein poetry was so well cultivated, and followed by very great numbers, most of the best of whom are probably come down to us †.

It

\* These passages are very numerous and express. He speaks of Julius Cæsar's death, b. iv. v. 60. of the battles of Philippi and Actium, b. i. v. 905. and of Varus's defeat in Germany, v. 896. Indeed, his language and versification are such as are not, perhaps, to be met with in the Augustan age. See b. v. v. 268. 224. b. i. v. 189. 27. 88. b. iii. 596. b. iv. 844. 134. 439. b. i. v. 75. 168. 666. b. v. v. 152. 97. 735. &c.

† As for the others, we only hear of the Elegies of Callimachus and Montanus : that Proculus imitated Callimachus ; and Rufus, Pindar : that Fontanus wrote a piscatory eclogue ; and Macer, a poem on birds, beasts, and insects : that Macer

also

It is no wonder that the Roman poetry, after having been gradually improving for above two centuries, should rise to such a height under Augustus, whose own inclinations, and whose very politics, led him to nurse all the arts, and more especially poetry. The wonder is, that the Romans, when they had got so far towards perfection, should fall, as it were, all at once, and, from their greatest purity, degenerate into a lower and more affected manner of writing than had ever been known among them.

also with Rabirius, Marcius, Ponticus, Peto Albinovanus, and several others, were epic writers : that Fundanius was then their best, and Melissus no bad, comic poet : that before the *Æneid*, Varius was most esteemed for epic poetry and always for tragedy. Pollio, besides his other excellencies, is much commended for tragedy, and Varus, either for tragedy or epic poetry, being doubtful for which. These last are great names ; but there were still greater, as Mæcenas, Augustus's prime minister, and his grandson Germanicus, who translated Aratus. The emperor himself was both a critic and author. He wrote chiefly in prose, but something also in verse, and particularly a great part of a tragedy called *Ajax*. See Ovid. ex Pont. b. iv. el. 16. v. 12. 36. 32. 28. Trist. b. iv. el. 10. v. 44. Quintil. Instit. Or. b. x. c. 1. Trist. b. iv. el. 16. v. 47. Ex Pont. b. iv. el. 16. v. 10, 30. Ovid. ep. b. iv. ep. 10. v. 73. Hor. b. i. sat. 10. v. 42. 44. Hor. b. ii. od. 1. Virg. ecl. vi. v. 12. and ix. v. 36. Ovid. ex Pont. b. v. ep. 16. v. 31. Fasti. b. i. v. 25. Suet. in Aug. c. 85. 86. and Macrobius.



## C H A P. III.

The FALL of POETRY among the  
ROMANS.

**T**HE decline of the Roman eloquence (say some) began in the latter end of Augustus's reign <sup>a</sup>. It certainly fell very much under Tiberius ; and daily growing weaker, was wholly changed under Caligula. Hence, therefore, may be dated the third age, or the fall of the Roman poetry. Under such monsters as succeeded Augustus, warlike discipline, domestic virtues, love of liberty, and all taste for sound eloquence and good poetry, faded away, as they had flourished, together. Instead of the sensible, chaste, and manly way of writing of the former age, there now rose up an affectation of shining in every thing they said, and their poetry was quite lost in high flights and obscurity <sup>b</sup>.

Lucan and Persius, in the reign of Nero, may well serve for examples of the swelling and obscure styles then in vogue. Lucan runs too much into bombast. In his calm hours he is very wise,

<sup>a</sup> Quint. de carlis cor. el. b. ii.

<sup>b</sup> Seneca and Petronius Arbiter, the two noted prose writers in Nero's time, afford many proofs of this as to prose.

but he is often in his rants, especially in his battles and storms <sup>c</sup>.

The swellings in the other parts of his work may be imputed to his being born at Corduba in Spain, a city marked by Cicero for a very bad taste. What this poet has been always, and ever will be admired for, are his many philosophical passages, and his generous sentiments, particularly on the love of liberty, and contempt of death. Indeed, his sentences are more solid than could be expected from so young an author, had he wanted such an uncle as Seneca, and such a master as Cornutus. His behaviour at his death has

<sup>c</sup> Instances of this are, 1. Cæsar's Crossing the sea in a small vessel: "The fixed stars themselves seemed to be in motion—the waves rise over the mountains, and carry away their tops—the sea opens and leaves it's bottom dry land.—The foundations of the universe are shaken, and nature fears a second chaos."—2. In the battle of Pharsalia, "The soldiers, fearless for themselves, were concerned only for the commonwealth and Pompey—The mountains, in a fright, seemed some to thrust their heads together, and others to hide themselves in the vallies—A strange and sudden gloom that day seized every Roman in whatever part of the world he was, and made him ready to cry, though he did not know why."—3. The sea-fight off Marseilles, wherein the poet chuses to be most entertaining in the wounds he gives the soldiers, which are very strange and romantic. Luc. b. v. v. 564. 617. 629. 604. 634. 642. 649. b. vii. v. 138. 174. 191. b. iii. v. 591. 616. 668. 708 724.

left .

left a blot on his moral character. On a discovery of his being in a plot against Nero, in hopes of saving himself, he accused not only several of his friends, but even his own mother. But all this baseness (so unworthy a philosopher as he seems to have been) was of no use to him : for Nero at last ordered him to be executed. His veins were opened, and he died repeating some verses of his own <sup>d</sup>.

Perfius was a school-fellow with Lucan under Cornutus, and, like him, bred more a philosopher than a poet. He has the character of a good man, but scarce deserves that of a good writer. His writings are virtuous, but not very poetical. His grand fault is obscurity, which by some is palliated from the danger of the times. But he seems to be naturally fond of obscurity, since it is to be found in the general course of his satires.

Such was the Roman poetry under Nero. His three successors had short tumultuous reigns <sup>e</sup>. Then came Vespasian, the first of the Flavian family, who endeavoured to recover the former

<sup>d</sup> Supposed to be some of those in the fight off Marseilles, b. iii. v. 641. See Tacitus, annal. b. xv. c. 56 and 57. This was called Piso's conspiracy, and was discovered by one Milichus.

<sup>e</sup> The reigns of Galba, Otho, and Vitellius, did not take up two years and a half. Suet. in Vesp. c. 10.

good taste; and his son Titus, the delight of mankind, encouraged poetry by his example, as well as by his bounties; and even Domitian affected to be thought a patron of the muses. In the following good reigns, from Nerva to the Antonines, poetry revived once more among the Romans: not that the poets even now were very good, but they were better at least than those under Nero.

This period produced three Epic poets, Silius, Statius, and Valerius Flaccus. Silius, as if he had been frightened at Lucan's high flights, scarce ever attempts to soar throughout his work. It is plain, though low; and if he has but little poetical fire, he is free from the affectation, bombast, and obscurity of his immediate predecessors<sup>f</sup>. Statius had more spirit, with less prudence: for his *Thebaid* is ill conducted, and hardly well written. His *Achilleid*, by the little we have of it, would probably have been a better poem, had he lived to finish it: but as he did not, he may de-

<sup>f</sup> The subject of his poem is the second Punic war. Silius did not write till he was old, as his style shows, which is unlike that of Nero's time; and therefore he is not reckoned here as under him, though he was consul in the last year of that emperor. He lived long after him, and probably wrote after Nero's death. He was a great collector of pictures and statues, some of which he is said to worship, particularly Virgil, Plin. b. ii. ep. 7.



serve more reputation as a miscellaneous, than as an epic writer: for the odes and other verses in his *Sylvæ* are not so faulty as his *Thebaid*. Statius's chief faults, in his *Sylvæ*, proceeded from incorrectness and haste, and in his *Thebaid*, from over correctness. The greatest sign of his bad judgment is his extravagant admiration of Lucan, preferring him even to Homer and Virgil <sup>z</sup>. Valerius Flaccus wrote a little before Statius. He died young, having finished but seven books of his *Argonautics*, and part of the eighth, in which the Argonauts are on the sea returning home. He is, by the critical editors of his works, placed next to Virgil, and with good reason; for he has more fire than Silius, and is more correct than Statius. He imitates Virgil's language better than either, and his plan or story is less confused than the *Thebaid*. Quintilian, who says nothing of Silius or Statius, speaks with great respect of Flaccus.

As to the dramatic writers of this time, we have not one comedy, and only ten tragedies, under the name of Seneca, though probably the work of

<sup>z</sup> Stat. b. ii. *Sylv.* 7. v. 35. 51. 74. 78. Poetry ran in Statius's family. He received it from his father, who had been an eminent poet, and who lived to see his son obtain the laurel-crown at the Alban games, as he had formerly done himself. Statius addresses his *Sylvæ* to Domitian, and Flaccus, his poem to Vespasian. Gyrald. de lat. Poet. O. 4.

different hands. They have been attributed to authors, as distant as the reigns of Augustus and Trajan. But, without injury to any of them, they may be supposed to have been all written in this third age, under the decline of the Roman poetry <sup>h</sup>.

Of all the other poets of this period, there are none whose works remain but Martial, who lived under Domitian and Nerva ; and Juvenal, under Nerva, Trajan, and Adrian.

Martial deals only in epigram, the lowest kind of poetry. If a friend died, he made an epitaph : if a statue was erected, he was applied to for an inscription : if he made a new-year's gift, he sent a distich with it. These were the common offices of his muse. If he struck a fault, he marked it down in a few lines ; and if he had a mind to please a friend or a patron, his style was turned to panegyric ; and these were his highest employments. However, he was a good writer in his way, and wrote with dignity on higher occasions.

<sup>h</sup> Lipsius will have the *Thebais* (his favourite) to have been written in the Augustan age : but Heinſius thinks it unworthy of Lipsius's praises, and attributes the ten tragedies to five different authors, and only the fourth, sixth, and seventh to Luc. Annæus Seneca, the philosopher. See *Brumoy's, Theatre Gr. b. ii. p. 442.*

Juvenal, though he came after all who have been mentioned, writes with more poetical fire than any of them. He has but little of Horace's genteelness, yet is not without humour. He is the most severe of all the satirists; but the vices of the times may often excuse his rage. However his satires have a great deal of spirit, and show a strong hatred of vice, with some very fine sentiments of virtue. They are indeed so animated, that no poem of that age can be read with near so much pleasure as his satires.

After his time poetry continued decaying to the time of Constantine, when all the arts were so far lost among the Romans, that they may from that time be very well called by the name they gave all the world but the Greeks; for the Romans had scarce any thing to distinguish them from the Barbarians.

There are therefore but three ages of the Roman poetry. The first, from the Punic war to the reign of Augustus, is more remarkable for strength than beauty in writing. The second, or Augustan age, was famous both for beauty and strength; and the third, from Nero to the death of Adrian, endeavoured after beauty more than strength; and ran too much into affectation. In a word, their poetry in it's youth was strong and nervous; in it's middle age, manly and polite; in it's latter days, it grew tawdry and feeble.

What

What has been said of the Roman poetry is equally applicable, not only to the Grecian, but to the poetry of all the modern nations. In each, the beginnings of their poetry have been rude, but strong: in their best ages, they have had the truest taste of simplicity; not so rude and naked, but modestly adorned, and well dressed; and when they came to fall, they have always run into affectation, by endeavouring to make an appearance above their strength. Such has been the course of poetry in Italy, in France, and in England. The case, upon examination, will be found to be much the same, with regard to it's sister arts, sculpture and painting.

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#### CHAP. IV.

The INTRODUCTION, IMPROVEMENT, and FALL of the ARTS at ROME.

THE city of Rome, like the inhabitants, was at first rude and unadorned. The houses, agreeably to the name given them [*teſta*] were only a covering and defence against bad weather. They were not formed into regular streets, but flung together as chance directed. The walls

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were



were half mud, and the roofs pieces of boards <sup>a</sup>. Any thing finer than ordinary was used in decking the temples ; and when these began to be furnished with the statues of the gods (which was not till long after Numa's time) they were either of earthen ware or chopped out of wood <sup>b</sup>. The chief ornament both of the temples and the houses <sup>c</sup>, was their ancient trophies, which were trunks of trees loaded with the arms taken in war <sup>d</sup>.

Such was the state of Rome, when the citizens had subdued the better part of Italy, and were able to engage in war with the Carthaginians, the strongest power then at land, and absolute mas-

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<sup>a</sup> This was an after improvement, for in Romulus's time the roofs were only of straw, and from thence called Culmina. The palace of the kings was a little thatched house, called by Ovid and Livy a cottage, Virg. *Æn.* viii. v. 654. Ovid. *fast.* b. iii. v. 185. b. i. v. 200. Liv. b. v. c. 53. Val. Max. b. ii. c. 8.

<sup>b</sup> Propert. b. iv. el. 1. v. 6. Ovid. *fast.* b. i. v. 202. Juv. *sat.* xi. v. 116. Plin. *nat. hist.* b. xxxiv. c. 7.

<sup>c</sup> This privilege at first was allowed only to patricians, and had some rights annexed to it. The Plebeians came afterwards to have a share in this honour, Liv. b. x. c. 7. b. xxiii. c. 23. It was unlawful to remove these trophies, and they were never removed but on extraordinary occasions, as after the battle of Cannæ Plin. *nat.* b. xxxv. c. 2. Liv. b. xxii. c. 57.

<sup>d</sup> Virg. *Æn.* xi. v. 83. See his description of Æneas's trophy over Mazentius like those on medals and triumphal arches

ters at sea. But it was not till the second Punic war that the Romans acquired a taste for the arts and elegancies of life: for though in the first war with Carthage they had conquered Sicily (which, in the old Roman geography, made a part of Greece) and were masters of several cities in the eastern part of Italy, which were inhabited by Grecian colonies, and adorned with the pictures and statues in which that nation excelled all the world, they had hitherto looked on them with so careless an eye, that they were not touched with their beauty. This insensibility remained so long, either from the grossness of their minds, or from superstition, or (what is more likely) from a political dread that their martial spirit and natural roughness might be destroyed by the Grecian arts and elegancies. When Fabius Maximus, in the second Punic war, had taken Tarentum, he found it full of riches, and adorned with pictures and statues, particularly with some fine Colossal figures of the gods fighting against the rebel giants<sup>c</sup>. The money and plate Fabius ordered to be sent to Rome, but the statues and pictures to be left behind. The secretary, struck arches and columns in the better times of the Romans, *Æn.* xi. v. 11.

<sup>c</sup> These were made by the most eminent masters of Greece, and the Jupiter probably by Lysippus: for Lucilius speaks of a remarkable figure of Jupiter at Tarentum, sixty feet high, *fat.* 16. *Liv.* b. 127. c. 17.

with

with the largeness and noble air of the statues, asked whether they too were to be left with the rest ? “ Yes, replied he, leave their angry gods to “ the Tarentines ; we will have nothing to do “ with them.”

Marcellus had indeed, a year or two before, acted very differently at the taking of Syracuse, which abounded in the works of the best masters : for he sent all the pictures and statues to Rome, in order (as he used to declare) to introduce a taste for the fine arts among his countrymen <sup>1</sup>.

This difference of behaviour in their two greatest leaders occasioned two parties in Rome. The old people cried up Fabius, “ Let the Greeks “ (they said) keep their effeminate arts to themselves, and let the Romans learn only how to “ conquer and govern.” The younger people, who were delighted with the statues set up in the public places of the city, extolled Marcellus, saying : “ We shall now be no longer reckoned “ Barbarians. Our generals have conquered our “ enemies, but Marcellus has conquered our ignorance : let the Romans be polite as well as “ victorious.”

Marcellus's party prevailed ; and from this point of time may be dated the introduction of

<sup>1</sup> Plutarch in the life of Marcellus, Liv. xxvi. c. 30. xxv. 40.

arts into Rome. How fast and how greatly the love of the arts prevailed there, may be seen by a speech of old Cato the censor in the senate, not above seventeen years after the taking of Syracuse <sup>g</sup>. In vain did Cato exclaim against it; the Roman generals in their several conquests, seemed to have strove who should bring away the most statues and pictures to adorn their triumphs and the city of Rome. The elder Scipio from Spain and Africa, Flaminius from Greece, and more particularly Æmilius from Macedonia, brought in a very great number of Vases and statues <sup>h</sup>. Not many years after, Scipio the younger destroyed Carthage, and transferred to Rome the chief ornaments of that city. The same year Mummius sacked Corinth, one of the principal reservoirs of the finest works of art. He had no taste; but, however, he took the surest method not to be mistaken, for he carried off all that came in his way, and in such quantities, that he alone is said to have filled Rome with picture.

<sup>g</sup> See the speech in Livy, b. xxxiv. c. 4. and Hor. b. ii. ep. 1. v. 157.

<sup>h</sup> Æmilius adorned his triumph, which lasted three days, with fine statues and sculptured vessels, taken from the collection of Alexander the Great: as for the inferior spoils of no less than seventy Grecian cities, he left them to his soldiers, as unworthy his triumph. Liv. b. xxvi. c. 47. xxxiv. c. 52. xlv. c. 33. 34. Plut. in Vit. Æmil.



and statues <sup>i</sup>. Sylla, besides many others, made vast additions to them afterwards by his taking of Athens, and by his conquests in Asia <sup>k</sup>.

These acquisitions were carried on by the governors of the conquered provinces, whose rapaciousness, though not fully exposed by the partial historians, is by an honest poet of their own set in as strong a light as that of Verres by Cicero <sup>l</sup>. If many of their prætors and pro-consuls acted any thing like Verres, when governor of Sicily, probably Rome was more enriched by the secret rapines of their governors, than by the open spoils of their generals. For, according to Cicero, there was not a gem, a statue, or picture, which Verres saw and liked, but what he took from the owner <sup>m</sup>.

<sup>i</sup> Paterc. b. i. 13. Strabo, b. viii. p. 381. In the sale of the plunder of Corinth, there was a picture of Bacchus by Aristides, for which king Attalus gave 5000 pounds. Amazed at the vast price, Munimius ignorantly thought there was some magic virtue concealed in it, and actually took away the picture again from Attalus (who grievously complained of it) and sent it to Rome. The soldiers had used it for a table to play at dice upon, Plin. b. xxxv. c. 4.

<sup>k</sup> He made taste and rapine a general thing, even among his soldiers, Salust. bel. Cat. c. 11.

<sup>l</sup> Juvenal, sat. viii. v. 87—139.

<sup>m</sup> The *Occulta Spolia* in Juvenal seem to mean these secret rapines, sat. viii. v. 105. See Cic. 4. in Ver. sub initio.

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There was another and less infamous method of increasing these treasures, namely, the custom of *Ædiles*, when they exhibited their games, of adorning their theatres and other places with statues and pictures, bought or borrowed all over Greece, and even from Asia. Scaurus had no less than 3000 for mere ornament, in a theatre built only for four or five days. The same Scaurus brought to Rome all the pictures of Sicyon, one of the most eminent schools of Greece for painting, on pretence of a debt due to the Roman people<sup>n</sup>.

From these public methods of drawing the works of the best ancient artists into Italy, it grew at length to be a part of private luxury, to adorn their houses, porticos, and gardens with the statues and pictures that could be procured out of Greece and Asia. None went earlier into this taste than the Luculli, and particularly Lucius Lucullus, who is censured by Plutarch for his excessive fondness for pictures, and statues, which he got from all parts at an immense expence°. The Julian family fell into the same excess. Julius Cæsar was a

<sup>n</sup> Plin. nat. hist. b. xxxiv. c. 7. b. xxxv. c. 11.

° He was fond of the polite arts from a child, Plut. in vit. Lucul. He was famous also for his vast baths and piazzas, and for his magnificent gardens.

great collector, and as fond of gems as his successor Augustus was of Corinthian vases <sup>p</sup>.

This may be called the first age of the flourishing of the politer arts, or rather the age in which they were introduced at Rome ; for though some perhaps had a good taste, yet, in general, there was rather a love than any great knowledge of their beauties, among the Romans. No doubt a good taste would have been much earlier among them, had it not been for the frequent convulsions of the state, and the perpetual struggles of some great man or other (from Scylla to Augustus) to get the reins of government in his hands. The succeeding peaceful times and encouragement given by Augustus to all the arts, afforded leisure to contemplate the fine works collected in the age before, and to perfect the taste of the elegancies of life. The artists, who were then much invited to Rome, worked in a manner greatly superior to what they had done even in Julius Cæsar's time <sup>q</sup>; so that under Augustus

<sup>p</sup> Suet. in Jul. Cæs. c. 47. Pliny speaks of a collection of gems which Julius Cæsar placed in his temple of Venus genetrix. b. xxxvii. c. 1. Augustus is said to proscribe some persons only to get their fine Corinthian vases. Suet. in Aug. c. 70.

<sup>q</sup> This appears strongly, by comparing the medals about Julius Cæsar's time with those of the Augustan age.

may

may be reckoned the second and most perfect age of sculpture and painting, as well as of poetry. He changed the whole face of Rome itself : he found it ill built, but left it a city of marble. He adorned it with fine buildings, and decked them, and even the common streets, with some of the finest statues in the world \*.

The arts, on the death of Augustus, suffered a great change, but not so great as eloquence and poetry. There is a secret union between all the polite arts, which makes them fade or flourish together. The favour of Augustus, like a gentle dew, made them bud forth and blossom ; and the sour reign of Tiberius, like a sudden frost, checked their growth, and killed all their beauties. The vanity and tyranny of the following times gave the finishing stroke to sculpture and eloquence, to painting and poetry †. Indeed what else could be expected from such monsters as Tiberius, Caligula, and Nero ? From their baleful influences the arts suffered so much, that they were soon after reduced to a very low ebb, and particularly

\* Suet. in Aug. c. 28. 57. Liv. b. iv. c. 20.

† The Greek artists at Rome were not so soon nor so much infected by the bad taste of the court as the Roman writers were, but it reached them too, though by slower degrees.



painting<sup>t</sup>. The series of good emperors after Domitian, gave some life to the arts : but after the Antonines, they declined very fast ; and, by the time of the thirty tyrants, were so fallen, as never to rise again under the future emperors.

By these two accounts it appears, that the Roman poetry, and the other arts, in the first age under the republic, gradually grew up and flourished together: that in the second, or Augustan age, they were at the highest perfection : that in the third, from Tiberius to Galienus, they both declined, then revived a little, and at last sunk entirely together.

For this reason our author, in comparing the descriptions of the poets with the works of art, omits all the poets after the Antonines<sup>u</sup>, and confines himself to the three great ages, observing that the writers of the first were but little acquainted with the arts, and consequently of little authority. Ennius has the most picturesque strokes of any of them ; but his descriptions pro-

<sup>t</sup> Quint. de caus. cor. el. Plin. b. xxxv. c. 2. See a Satire attributed by Scaliger to Sulpitia under Domitian, v. 17.

<sup>u</sup> He seems to regret the omission of Claudian, but observes that he wrote when the true poetical taste was lost, which appears by his own works, though they are much better than any of the poets long before or long after him.

bably are more from reading than taste. Besides, the appearance, dress, and attributes of the allegorical beings were not so well settled in his time as they came to be afterwards. Passages, therefore, from him and his contemporaries should be very sparingly used, and rather to illustrate than build upon ; for they sometimes differ considerably from the Augustan writers, who, upon all accounts are the most to be depended upon, and especially Virgil. His *Æneid* must be the standard in such inquiries. His taste, and judgment, and exactness, give him the pre-eminence. Ovid's authority is but of a mixed kind ; the luxuriance of his fancy, and his incorrectness, make what he says doubtful and uncertain. The poets of the third age have a middle kind of authority, as much better acquainted with the works of art than the ancient writers, and much less exact than the Augustan. Silius, perhaps, may be allowed the greatest authority of any poet of this age, for his carefulness and particular love of the arts ; as Lucan's heat, and Statius's inexactness may render them less fit to be depended upon than some who wrote in the decline of poetry and of the arts at Rome.

Our author having thus given an account of the rise, growth, and fall of poetry, painting, and sculpture among the Romans, and settled the degree of authority due to each poet, which will  
always

always be found proportionable to the improvement of the arts, he proceeds to his inquiry concerning the agreement between the works of the Latin poets and the remains of the ancient artists : concluding with an essay on the usefulness of such inquiries in general ; and of this inquiry in particular ; the substance of which essay will be the subject of the second part of this abridgement.

A GUIDE

A  
GUIDE  
TO  
Classical Learning.

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PART II.

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CHAP. I.

The USEFULNESS of such INQUIRIES  
in general ; with REMARKS on our  
modern COMMENTATORS and  
SCHOOL-EDUCATION.

THE usefulness of antiques towards explaining the classics appears from the reason of the thing. The works of the old artists and poets must naturally throw mutual light on each other. As they were both conversant in the same sort of knowledge, and often employed on the very same subjects, they must of course be the best interpreters of one another.

The .



The best comments therefore on the ancient poets, might be drawn from the works of the artists, their cotemporaries, whose remains (such as statues, pictures, medals, gems, and relievos) often present to the eye, the very things which the poets have delivered down only in words <sup>a</sup>.

Instead of a comment of this kind, which is so much wanted, our only recourse now is to our commentators, who by their explanatory notes, rather mislead and confound, than guide and inform the reader <sup>b</sup>.

It were to be wished that our commentators had followed the rules laid down by the promoter of the Dauphin-edition of classics <sup>c</sup>. It was  
observed

<sup>a</sup> Hence the Italians may be said to enjoy a sort of contemporary comments on Virgil and Horace, in the nobler remains of sculpture and painting. As we are placed out of the reach of consulting these remains of antiquity so much and so often as could be wished, the only way of supplying that defect to any degree among us, is by copies, prints, and drawings, which accordingly our author has done, in relation to the subject of his work.

<sup>b</sup> Agreeably to our author's observation, Mr. Sandby has lately published elegant editions of Virgil, Horace, Terence, and Juvenal, embellished with prints of such antiques as serve to illustrate and explain the passages they refer to.

<sup>c</sup> This edition was planned by the duke de Montausier, encouraged by Monsieur Colbert, and carried on by the bishop of Avranches, who chose the commentators who were

observed by him, that the difficulties which occur in reading the classics arise either from not knowing in what sense such a word was formerly used, or else from ignorance of some custom, thing, or opinion, familiarly known at the time. Hence these two great rules were recommended to the commentators, 1. That they should determine the meaning of the word in question, by consulting how it is used in other places by the same author, or by any other of the same country, and (as near as may be) of the same times. 2. That they should, as briefly as is consistent with clearness, subjoin the custom, thing, or opinion alluded to.

Instead of following these two sensible and easy rules, the usual aim of the commentators is at present to show their own learning, rather than to clear up a difficult passage. There can be but one meaning wanting, and they are so bountiful as to give half a dozen <sup>d</sup>, or else they play at cross purposes with you <sup>e</sup>.

to be employed, and who complained of not being able to find out a sufficient number equal to the work. See the bishop's *Comment de rebus suis*, and his *Huetiana*, c. xxxvii. p. 93.

<sup>d</sup> For example, What colour did the Romans mean by *glaucus*? Says the commentator, *glaucus* signifies blue, brown, green, red, and iron-grey.

<sup>e</sup> How far was Alba from Rome? Alba (says the commentator) is the place where *Æneas* saw the white sow with  
her

The absurdities of the commentators will serve to support a paradox of our author, who says, "That his greatest difficulty in understanding the classics now, arises from his having studied them too much at school." He used to be perpetually consulting his notes, and could have given three or four meanings for the most obscure passages in Virgil, Horace, or Juvenal. This way of studying, by drawing off the eye (almost at every line) from the proper object to the side lights, often makes the intention of the author to be forgot, and the connexion of his thoughts to be lost. At best, you know perhaps what the commentator says for Virgil, but not what Virgil says for himself. How far this early way of studying the classics had served to blind our author, he shows by the following fact. When Pope published his imitations of Horace, our author immediately saw a chain of thoughts in the Epistles and Satires, which he had never observed before in the originals. He was surprized with the new lights and beauties that struck him all at once. Comparing Pope with Horace, he found that they were much the same, as to the true spirit, the connexions, and their way of

her thirty pigs: a sitch of bacon of this very sow was kept in the chief temple, even to the time of Augustus, as Dionysius Halicarnassensis informs us. Such instances as these are without number.

thinking

thinking. He then began to reflect, how he came not to see that in Horace which he now saw so plainly in Pope. The only way he could account for it was, that he had at first been used to study the originals by piece-meal ; that he had been drawn off every instant from what Horace said, to what he did not say : that this false impression of Horace's thoughts in his youth, had given him a wrong idea of his manner of thinking, and prevented him from seeing those pieces in a right light, till the entire pictures of his thoughts were by Pope placed before his eyes, who was himself the better enabled, perhaps, to conceive Horace so clearly, by his not having taken his first impressions of him in the manner we usually do at schools.

Here our author adds what he has long suspected, that the method of education, followed for so many ages in our schools, is chiefly founded on a mistake. In the school-education among the Romans of old, were taught only two languages ; their mother-tongue for conversation, reading, and speaking in public ; and the Greek, the language of their neighbours, who had long been in possession of the arts and sciences <sup>f</sup>. In  
teaching

By what is said here and there in the Roman writers about their school-education, it appears, that in the infancy  
of



teaching their own language, they made use of their poets for a right pronounciation, and to fix the true quantities of their syllables. When the Romans had subdued great part of our island, our ancestors wisely fell into the customs of the conquerors, adopted their school-education, and studied their language. Indeed, while the Roman dominion lasted, it was polite to study Latin for conversing with their masters, and Greek as a language much in vogue <sup>z</sup>. But after the Romans had abandoned the

of their state, two languages only were taught, the Roman and Tuscan, both then in use ; and in the most flourishing ages, Latin and Greek, Liv. b. ix. cap. 36. These were under Augustus called " The two Languages." Ovid. Art. Am. b. ii. v. 121. The boys were often taught to speak Greek first, and when they came to read, were taught both together. They read only the works of the poets to such an age, and after that read prose under the rhetoric master. Their beginning with the poets was chiefly intended to teach the true tones and measures of the words. The usual method was for the master to read a period in some poet, and the boy to repeat the same after him. This Horace (b. ii. ep. 1. v. 71.) calls *dictare*, and Macrobius *prælegere*, which explains a mistaken passage in Martial, where the common reading is *perlegat*, instead of *prælegat*, Mart. b. i. ep. 36. This too may be the *crambo* of Juvenal, reading and repeating the same thing being very tiresome, sat. vii. v. 154. See Quint. inst. b. 7. c. 8. b. ii. c. 5. Hor. b. ii. ep. 1. v. 126. Macrobi. saturn. b. i. c. 24.

<sup>z</sup> Agricola (governor of Britain under Vespasian) seeing that our ancestors were a rough, barbarous, valiant, and restless

the island; this method of education might not be so right. However, as it was then, and had long been, in possession, it seems to have been continued (though not for the same reasons) quite down to our days. Whether we are obliged to our ancestors for handing it down so regularly or not, is a great question. Would it not have been better for us in our younger years to have been fully instructed in our own tongue, than in any dead language whatever? Is a divine to preach, or a lawyer to plead, or a member of parliament to speak, in Latin? Yet in our schools we are taught to make themes and orations in the language of the Romans, with almost a total neglect of our own, so necessary for us not only in conversation, but in all the affairs of life. 'This is like the blunder of the catholics, who still use the Latin tongue in all their public devotions, though it has not for so many ages been generally understood among them. But suppose there was no mistake in the case, and that the general design of our schools should be to teach us to under-

less people, ever ready to rebel, resolved to try to soften their ferocity, by introducing the Roman language, customs, and arts, among them. All this we learn from his son-in-law Tacitus, in his life of Agricola. By a passage in Juvenal, (sat. xv. v. 112.) it should seem that in forty years after, the love of the Roman customs and language had so prevailed, that the British lawyers began even to plead in Latin, as they did in French after the Norman conquest.

Stand .

stand the Greek and Latin authors, it is certain very wrong methods are usually taken to obtain that end. Why are we thus misled by the modern commentators? Why plunged so much oftener in the poetical than in the historical works of the ancients? Why is every boy set to write Latin verses, and obliged to become a poet in a foreign tongue? Why in some schools must we be taught to speak, and in all to write in dead languages? And why must all our youth at the great schools, without regard to genius or profession, be instructed in the same things, and nearly in the same track?

Notwithstanding all this, it is not meant that the classics should be wholly laid aside, but only that our own language should not be given up for them, nor the study of them be so universal. They are fine amusements for gentlemen, and may be very useful to divines, philosophers, historians, antiquarians, poets, sculptors, and painters; but why should those too be put upon these studies, who are designed for the busy offices of life, and who will have very little time either for study or amusement? Were every school-boy obliged to learn navigation, would it not be deemed very absurd? And yet it is much more so, to endeavour to make every boy a classic scholar and a Latin poet.

But

But to leave this digression; whether our youth ought to be educated as they generally are, or not; whether we should apply so much to the classics when young, or defer it till our judgments are riper, it were to be wished that the commentators would more strictly observe the two fore-mentioned rules; to explain difficult words from parallel places, and to give a concise and plain account of any opinion, thing, or custom, not commonly known at present. To this, antiques might be of very great service, for figures speak to the eyes, and are more expressive than the plainest words can be<sup>h</sup>.

As to explaining of antiques from the classics, though the assistance in this case is not so great as in the contrary, yet is it the best we can have. How should we understand most part of the remains of the ancient artists, if it were not for what we are told by the old authors, especially all historical or fabulous pieces, in paintings, in marble, or on gems. For instance, we should have admired in the fine groupe, now in the Belvedere, (reckoned to be the noblest work of art

<sup>h</sup> Our author observes here, that we have very great treasures of all sorts for this purpose, stored up by Agostini, Bartoli, Maffei, Grævius, and Montfaucon, but that they have hitherto been like treasures hidden underground. The applying of them to their proper uses, is the thing that stamps a value on them, and makes them more current among us.

in the world) the beauty of the design, the expression of pain in the father ; the dread of one of the sons, and the languishment of the other ; but we should not know it to be Laocoon, without the help of what is said of it by Virgil and others <sup>i</sup>. A thousand such instances might be given, but the case is too clear to need any more <sup>k</sup>.

What has been said of the mutual use of the remains of the old artists and classic writers towards explaining one another, is meant in general, and on any subject whatever, relating to their religion, history, arts, and manners of living, and so would include all their authors too, whether

<sup>i</sup> Virg. *Æn.* ii. v. 199—222. Plin. b. xxxvi. c. 5.

<sup>k</sup> The author, in his seventh dialogue, has attempted to explain, by his acquaintance with the classics, two noble historical pieces, the relievo of Mars and Neriene at Rome,° and the fine medici-relievo of the judgment of Paris, and of Jupiter decreeing the destruction of Troy. He observes there are some other excellent relievos at Rome, which are still in the dark, and want some passages in the classics to be applied to them, to discover what they mean. Such in particular is a noted subject, which appears in several relievos, and seems to relate to some Bacchanals, who after doing some mischief in their mad fits, are surprised in their sleep by the persons they have injured, or their friends. This piece, from the total silence of ancient authors, is now only a fine confusion to the eye, though it certainly relates to some known story of old.



in prose or in verse : but as the present inquiry is confined only to the allegorical Beings received among the Romans, it will be proper to examine what particular uses might be made of this branch considered by itself.

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## CHAP. II.

The USE of this INQUIRY in particular, with the DEFECTS of the MODERN ARTISTS in ALLEGORICAL SUBJECTS.

THE settled and known allegorical representations of the ancients, by their clearness and simplicity, might be of very great service to our modern artists and poets, and are indeed absolutely necessary to be studied by such as undertake to translate the Latin poets into English <sup>a</sup>.

These ancient representations generally express what they mean, plainly and strongly ; and often

<sup>a</sup> As the figures of the Roman deities have something about them to mark out who they are, (thus, Neptune has his trident, Mars his spear, Bacchus his ivy crown, and Apollo his laurel one) so the allegorical representations of the virtues or other things, have their distinguishing marks. These in Latin are called *signa*, and *attributes* by our modern artists.

by a single circumstance. Thus Prudence (who is to guide in every thing) is marked out by a rule or wand in her hand — Justice (who is to weigh things) by her scales — Fortitude (who is to act) by her sword — and Temperance (who is to restrain) by a bridle — Health is distinguished by her serpent, and Liberty by her cap <sup>b</sup>. — These and the like marks are settled and obvious : they point out the character of the person they belong to, in a more direct and easy manner than a variety of marks for each could ever have done.

On the contrary, multiplicity and impropriety may almost be deemed the distinguishing character of the modern artists, whose meaning is often hard to be guessed in their allegorical figures, which by their manifold and improper marks, are mere complicated riddles. Various instances of this may be given, even from the gardens of Versailles, and the collections in Rome itself. But the greatest number of instances of these puzzling and unnatural allegories are to be found in a book published by Ripa, to direct our modern artists in such subjects ; and in Horace's emblems by

<sup>b</sup> Thus honesty is in a transparent vest — Modesty is veiled — Tranquility stands firm against a pillar — Clemency is known by an olive branch — Necessity by her clavus trabalis — the Destinies by their distaffs — Fortune by her rudder — and Devotion is flinging incense on an altar.

Venius,

Venius, master to the famous Rubens. Ripa's allegorical fancies are commonly far-fetched and obscure<sup>c</sup>; and Venius's emblems are generally too literal and trifling. As to single figures, though Venius may not be so ridiculous as Ripa, yet falls far short of the justness and propriety of

<sup>c</sup> See Ripa's *Iconologia*, which has been translated into English and six other languages, and has been, it seems, thought a good model. Amongst his odd figures, Flattery is represented by a lady with a flute in her hand, and a stag at her feet; because stags are said to love music so, as to suffer themselves to be taken if you play to them on a flute — Beauty, by a naked Lady, with a globe and compasses in her hand, and her head in a cloud, because the true idea of beauty is hard to be conceived — Fraud, by a woman with two different faces and heads, with two hearts in one hand and a mask in the other, and with a scorpion's tail and an eagle's legs — Caprice, by a man with bellows and a spur, because the capricious sometimes blow up people's virtues, and at others, strike at their vices. — Judgment, by an old man sitting on a rainbow, because judgment is the result of much experience — Liberty with a cat at her feet, because a cat loves liberty — Sincerity, with her heart in her hand — Terror, with a lion's head — Persuasion, with a tongue on the top of her head — and Piety, with flames on her's. — When virtues or vices are represented as persons, they ought not to be represented under circumstances inconsistent with the nature of human bodies; such is fire, on any part of the body, without it's being affected by it. Thus Religion (in Ripa) carries a flaming fire in the palm of her hand; and Heresy has flames coming out of her mouth. This fault is very frequent to be met with.

the ancients, and in those emblems where he is more exact, that is generally owing to his borrowing the figures from the ancient statues and medals <sup>d</sup>.

Rubens is one of the most famous of our moderns for allegorical figures, in which he dealt the more for being Venius's scholar. His character, as a colourist, is unquestionable ; and in the parts wherein he excels, he is second to none. But as to his manner of treating allegories, he would have succeeded better, had he been more regular in his imitations of the ancients.

His taste in allegories plainly appears in a large work, (all designed by himself, and published by

[ <sup>d</sup> Venius was a Dutch painter, and born at Leyden, in 1556. He was much esteemed in his own country. He studied at Antwerp, in the most flourishing times of that school. The instances referred to here are, when Horace says *misce stultitiam brevem*, Venius represents Folly as a short child — When Horace says, *pæde pæna claudo*, you have Punishment with a wooden leg — For, *virtus est vitium fugere*, you see seven or eight Vices pursuing Virtue — For *dominum vehet*, you have a rich man riding upon the back of a poor one. There are many instances of this general fault of being too literal and trivial. In his single figures we meet with Envy eating part of her own heart — Poverty with a cabbage — Fear with a hare on his shoulders — Labour with an ox's head on his back. There are many such, which show his puerility in some, and his inexpressiveness in other cases.

Gevartius)

Gevartius) consisting of a great variety of prints, most of which abound in imaginary figures. Among these there are too many instances of his misrepresenting the allegorical persons of the ancients, and of his inventing others in an improper or confused manner. It may indeed be said in his excuse, that the work was executed in haste <sup>c</sup>. But are there not the same faults in two of his most studied performances, the ceiling in the Banqueting-house at Whitehall, and his pictures in the Luxemburg-gallery at Paris? In these it is seen, that Ruben's character is colouring (which appears here in it's highest perfection) and not allegorizing : for as to that, there are several faults even in these, which are universally deemed his most excellent works <sup>f</sup>. Dominichino

<sup>c</sup> It was occasioned by Ferdinand's entry into Antwerp, 1635. The faults taken notice of here, are, the mean staring Apollo, drawn by two horses only — Diana dressed like Vesta, and Vesta with the fulmen in her hand — Virtue with the same attribute — Providence with one face before and another behind — Time with an hour-glass on his head, and Hope with her anchor on her shoulder — two Fames, each with two trumpets, one with a tyger in her lap, and the other with an eagle at her feet — Here a lady, with a ship sailing along the palm of her hand, and there another with a ship on her head — The Winds with cheeks ready to burst. — Some of these are improper, and others quite fanciful.

<sup>f</sup> In the farther square of this ceiling are two ladies, supposed to be Righteousness and Peace, embracing each other,



Dominichino, one of the most exact masters in the best of all the schools in Italy, and who is

23

though one has no attribute to distinguish her, and Peace only a very general one. — In the hither square, two of the three imaginary ladies, holding two crowns over the head of the young prince, are also without any attribute, though said to be the geniuses of England and Scotland. — In the middle great oval (or the apotheosis) there are two Virtues with improper symbols; Piety with a fire on an altar, very near her breast, and Justice grasping a bundle of flames, with her scales in the same hand. — In one of the side pannels, Cupids are conducting a triumphal car drawn by wild lions; and in the other, the like car, drawn by a ram and a bear. — The figures in the four corner ovals are designed for the four cardinal virtues, and are the most faulty of all. These ought not to be represented by deputies, but to appear for themselves; whereas Temperance only is seen in her own form. The other three are figured under different deities, and those not well chosen. Apollo stands for Prudence; Minerva for Justice, and Hercules for Fortitude; though the last is obvious, the other two are not so. Their attitudes also are faulty. Apollo sits on Avarice; Temperance treads on Rapaciousness; Hercules kneels on a snake-headed lady, perhaps Envy; and Minerva neither sits, stands, nor kneels, upon a naked person not to be guessed at: Apollo has a horn of plenty in his hand, but the reason why is not known. Notwithstanding these, allegorical faults, it is one of the finest paintings in the world, as to the colouring and judicious management of the light and shades, and deserves the highest regard. Was it in Italy, travellers

would

as much to be admired for his justness and correctness, as any modern painter, except Raphael, in his allegorical representations is far inferior to

would go an hundred miles out of their way to see it, who perhaps now have never seen it at all.

The faults remarked in the Luxemburg gallery are,  
 1. The allegorical figures of the ancients are misrepresented. The three destinies, in the first place, are all young plump ladies — the Juno Lucina almost naked — and Mercury with a beard — 2. His own are too fanciful or ill expressed. Such are, Juno and Cupid, placing each a couple of doves on a globe, to denote the mildness of the queen's government — Time bringing up Truth in his arms, to reconcile the queen and her son. — Thus, Envy, Ignorance, and Defamation, in one piece, and Fidelity, Justice, Piety, and Fortitude, in another, are ill expressed; the first, as having scarce any distinguishing marks, and the others are too coarsely marked, with badges to each, as they are rowing the queen-mother and young king in a barge. — 3. They are introduced in an improper manner; Victory lamenting the death of Henry IV. with a trophy exalted — Fame wringing her hands, and holding a palm branch — the two Fames each with two trumpets — Bacchus caressing Ceres a little too familiarly in a council of the gods — The queen mother in council with Mercury and two cardinals — Hynen standing by Mary of Médici, whilst cardinal Aldobrandini is officiating before the high altar, on which are represented also two of the most sacred figures. — Had due attention been given to these and other particulars, the publishers of this celebrated work of Rubens would not have chosen his talent for allegory, as the highest point of merit of that excellent painter.

the ancients. Of this his celebrated paintings of the four cardinal virtues in the Jesuits' church at Rome may serve as an instance. In these representations he expresses less, by endeavouring to express too much &c.

What is here said of one of the most judicious Italian painters, may be said of all the rest, and even of the divine Raphael himself, who is not without his faults in the allegorical part of his works. Indeed, he is not so profuse as Rubens in his alle-

g Prudence is painted as supported by Time with a looking-glass in her hand (to show she is produced by Experience and reflexion) and by her a boy holding a dove and a serpent (signifying, perhaps, that the Jesuits who employed him are wise as serpents, and harmless as doves.) — Justice cannot hold the scales for the sceptre she has in her hand. There are three little angels or Cupids about her, with a crown, the scales, and the fasces : and herself is supported (but why is not known) by Charity — Fortitude is with a sword and shield, supported by a man with a dart in his hand and a lion ; on her right hand is the Jesuits' motto (*the Society of Jesus*) and on her left a column, not erect — Temperance has a bit in her right, and a palm-branch in her left, hand ; a camel on one side, and two boys with pitchers (perhaps as pouring water into wine) on the other, and she is supported by Chastity. — By comparing Dominichino's manner of expressing those virtues with the representations of them in the beginning of this chapter, some idea may be formed of the superior excellence of the ancient artists in things of this nature, and of that simplicity which generally runs through all their designs.

gories, and generally founds them upon the historical popish legends, as appears from his works in general, and particularly from his fine paintings in the apartments of the Vatican, commonly called Raphael's chambers, where scarce any thing of the allegorical kind is seen in his historical pieces. What there is, appears to be plain and just: such are the little angels holding up a cross in the air, whilst Constantine harangues his soldiers; and St. Peter and St. Paul appearing in the air against Attila. However, Raphael sometimes falls short of the ancient simplicity and in these very apartments the four cardinal virtues are not expressed so clearly as they were commonly of old. He has painted Fortitude sitting, which seems to be wrong, resting her hand on the head of a lion — and Prudence with a woman's face before, and a man's behind; a Cupid holding up a looking-glass, in which her fore-face is reflected: the Gorgon's head on her breast, and another Cupid standing by her with a flaming lamp. As this errs against simplicity, there is another piece that errs against propriety. In his famous Parnassus, you see Apollo playing on a modern fiddle; but one muse with a lyre, unlike the ancient ones, and the other muses not well distinguished, particularly the two theatrical ones, who have both the same sort of mask, of a modern.

modern make, and different from the ancient personas.

If the prints of the works of any modern painter be compared with the figures of the antiques, it will be found that the modern manner is neither so simple nor so proper as the ancient, to express the allegorical beings. This does not prove in the ancients a superiority of genius, but only of practice. The great age of statuary and painting began long before Alexander the Great, and was successively continued (with little interruption) in Greece and Italy, down to the times of the Antonines, or somewhat lower <sup>h</sup>. This was a long period for gradual improvement, during which many of the greatest princes gave the highest encouragement to the artists; and idolatry, which reigned all that time over Europe, made their employ both constant and gainful <sup>i</sup>.

The

<sup>h</sup> Commodus, the last of the Antonines, died in the year 193. The arts were then greatly declined, but not wholly gone till under Galienus in 260.

<sup>i</sup> It may here be observed, that music was no less cultivated during this long period, than the other arts; and consequently there is no wonder that it might be brought to such a degree of perfection, as to be capable of producing the surprising effects ascribed to it by very creditable authors. Had we any remains of the ancient musicians, as we have of the sculptors, we should, very probably, as readily acknowledge the superiority of their music as we do of their statues.



The case has been very different in the modern state of Europe. By the fall of the Roman empire, every European kingdom became divided into many petty states and principalities, which have been struggling with one another almost ever since, and of which some are not yet united into one kingdom. Such are the states of Italy to this day; and such was the heptarchy in England. Under this division of power, painting and sculpture were almost extinguished; nor have we as yet had any settled age for the arts. They have only rose up by starts, and then sunk down again. Witness the great ages for them under Leo X. and Lewis XIV. of France, which indeed were promising, but not lasting. It is observable, that in both these ages the greatest improvements were made by the strictest imitators of the ancients. Thus Raphael and Michael Angelo, by that means, promoted statuary and painting more in twenty years, than all the Italian artists had done in two hundred before; and thus did Pouffin and Gerardon, by studying the

statues. But the ancient musical art is so entirely lost, that the treatises still extant upon that subject are quite unintelligible. The allegorical descriptions of the musical wonders wrought by Amphion, Orpheus, and Arion, show their high opinion of that art in their times. What is said of music is applicable also to architecture, which was brought to the utmost perfection in the same period.

antiques

antiques more than the other French artists, excel all the rest.

This study is no less necessary for our poets, who seem as yet to have formed no settled scheme for their allegories, and therefore either take up with the imperfect ideas from what they have read of the ancients, or else invent some irregular phantoms of their own, suggested by fancy or chance. Hence that jumble of christianity and heathenism, a pagan deity in one line, and an angel in the next.

Though it may be doubtful, whether it would be wiser in our poets to follow the ancient allegories entirely, or to invent a new system of their own; yet it may be asserted, that where they chuse to follow them, they should follow them regularly, which is very far from being the case.

How defective our poets have been in their allegories, will plainly appear by some observations upon the most celebrated work of the best allegorist among all the modern poets, namely, Spenser's Fairie Queen, which gives great pleasure to every one who reads it.

## C H A P. III.

The DEFECTS of our modern POETS  
in their ALLEGORIES, instanced from  
SPENSER's FAIRIE QUEEN.

SPENSER's faults, in relation to his allegories, may all be reduced to three general heads:

I. He mixes heathenism with christianity. A strong instance of this is in his short view of the infernal regions, where he speaks of Tantalus and Jupiter, and of Pilate and Christ, almost in the same breath <sup>a</sup>.

II. He often misrepresents the allegorical stories and persons of the ancients, not following them so exactly as he might. Thus he speaks of Æsculapius as in eternal torments. He introduces a company of Satyrs (whose distinguishing character is lust) to save a lady from a rape; and makes Sylvanus the god of the Satyrs, and gives him an ivy-girdle without any authority <sup>b</sup>. With the same liberty he describes the morning with purple hair — the Syrens as half fish — and Bacchus as fat — Clio as wife to Apollo, and Cupid

<sup>a</sup> B. ii. canto 7. st. 62.

<sup>b</sup> B. i. canto 5. st. 40—43. Ib. canto 6. st. 6—19. Ib. st. 15. Ib. st. 19.

as brother to the Graces <sup>c</sup>. In his marriage of the Thames and Medway, he makes Orion a water-god, and adds several deities as attendants on Neptune, which were not regarded as such by the ancients <sup>d</sup>.

III. In the allegories of his own invention (though his invention is one of the richest and most beautiful that perhaps ever was) he not only falls short of the ancient simplicity and propriety, but runs into thoughts unworthy so great a genius, which shows what faults the greatest allegorist may commit, whilst the manner of allegorizing is so unsettled and irregular as it was in his, and is still in our times.

Some of his allegories are too complicated or over-done. Such are his representations of Discord and Pride. Scandal's mouth is as large as a peck with a thousand tongues in it, of dogs, cats,

<sup>c</sup> B. v. cant. 10. st. 16. b. ii. cant. 12. st. 31. The Syrens are common in antiques, and never represented with a fish-tail, but with the upper part human, and the lower like birds. See Ovid. Metam. V. v. 553. The moderns, by some mistake, have turned their lower part into fish. Bacchus being made fat, is another misrepresentation very common among the modern artists, and from them has stole into the works of the poets, b. iii. cant. 1. st. 51. b. i. cant. 11. st. 5. b. ii. cant. 8. st. 6.

<sup>d</sup> B. ii. cant. 2. st. 46. b. iv. cant. 11. st. 15.

tygers,

tygers, men, and serpents<sup>c</sup>. He makes Discord hear double, and look two ways ; he splits her tongue, and even her heart in two, and makes her act contrarily with her hands, and walk forward with one foot, and backward with the other. This duplicity is preposterously carried too far<sup>f</sup>, Pride appears in a high chariot, drawn by six different creatures, each carrying a Vice as a postillion, and drove by Satan as charioteer. Idleness on an ass : Gluttony on a hog : Lechery on a Goat : Avarice on a camel laden with gold : Envy eating a toad on a wolf ; and Wrath with a firebrand on a lion. The account of these vices is admirable ; but the manner of characterizing Pride is too complex, and, in some respects, is improper, as it is redundant in others<sup>g</sup>.

Not to mention his affixing nasty ideas to some of his characters<sup>h</sup>, his allegories are sometimes stretched to such a degree, that they appear rather extravagant than great ; and sometimes so minute, that the object described becomes ridiculous, instead of being admirable. For instance, the dragon killed by the knight of the red-cross, has a tail three furlongs in length ; the blood

<sup>c</sup> B. vi. cant. 12. st. 26. 27.

<sup>f</sup> B. iv. cant. i. st. 29.

<sup>g</sup> B. i. cant. 4. 18—36.

<sup>h</sup> Such is his description of Error, in b. i. cant. 1. st. 20.  
gushes.



gushes from the wound like a mill-stream, and his roar is as loud as a hundred lions<sup>i</sup>.

His allegories are not always well invented. When allegories are going to be introduced, these three rules ought to be observed. It should be considered, in the first place, whether the thing is fit to be represented as a person, or not. — 2dly, If it is fit to be represented as such, it should not be represented with any thing inconsistent with the human form or nature — and, 3dly, it should not be made to perform any action which no man in his senses would do.

Spenser has erred against the first of these rules in several instances, particularly in turning the human body into a castle : the tongue into the porter ; and the teeth into thirty-two warders, dressed in white<sup>k</sup>. He has erred against the second rule, in representing Bribery as a woman with golden hands and silver feet : and against the third, where he describes Desire as hold-

<sup>i</sup> B. i. cant. 11. st. 11. 22. 37.

<sup>k</sup> See at the end of the second canto of the first book several other the like instances : as Appetite being the marshal of the hall : Digestion the kitchen : Stomach the caldron : the Lungs the bellows : Concoction the cook, and the sink Port Esquiline.

ing coals of fire in her hands, and blowing them up into a flame<sup>l</sup>.

When his allegories are well-invented, they are not well marked out. Thus Doubt is represented as walking with a staff shrinking under him — Hope with a holy-water sprinkler — Diffimulation is twisting two clues of silk together — Grief with a pair of pincers — and Pleasure with a honey-lady bee in a phyal<sup>m</sup>. — To these might be added many more as fanciful as those of Ripa or Venius, and some that are even ridiculous<sup>n</sup>.

B. v. cant. 2. ft. 10. and b. iii. cant. 12. ft. 9.

<sup>m</sup> B. iii. cant. 12. ft. 10. 13, 14, 16, 18.

<sup>n</sup> Such is the procession of the Months and Seasons, where February is in a waggon drawn by two fishes — May riding on Castor and Pollux — June on a crab — October on a scorpion — and November on a centaur. This procession seems to be taken from so low a thing as our old pageants, much in vogue in Spenser's time. No less ridiculous are likewise, danger with hatred, murder, treason on his back — Ignorance moving with the back part of his head foremost — the Sorrowful Lady with a bottle for her tears, and a bag for her repentance, both running out as fast as she puts them in — a vast giant shrinking into an empty form, like a bladder — the horses of night foaming tar — Remorse nipping St. George's heart. See canto ii. of Mutability, ft. 43, 34, 35, 39, 40. and b. iv. ft. 16, 17, 20, b. i. cant. 8. ft. 31. b. vi. cant. 8. ft. 24. b. i. cant. 5. ft. 28. b. i. cant. 10. ft. 27.

Had

Had Spenser formed his allegories on the plan of the ancient poets and artists, as much as he did from Ariosto, he would have followed nature more closely, and not have wandered so often into such strange and inconsistent imaginations°. However, we may reasonably conclude, from the faults of so great a man, that it would be extremely useful for our poets in general to follow the plan of allegory as settled by the ancients till a better is established. At least it is absolutely necessary for one set of them to be fully acquainted with the allegory of the ancients, namely, all those who undertake to translate the old poets, and give us their thoughts in our own language. But it is to be feared our translators in this point have been almost as unknowing as our original writers.

In proof of this, shall be produced one of our most celebrated translators, who will afford an instance how faulty our best translators are, in representing the allegories of the ancients. Dryden's Virgil is, in the main, an excellent translation, but upon examination it will be found very deficient as to the allegorical subjects.

• Our author believes that he considered the Orlando Furioso as a poem wholly serious, though it was certainly wrote partly in jest; and that this led him now and then to say things very ridiculous, where he meant to be very serious.

## C H A P. IV.

The DEFECTS of our TRANSLATORS of the ancient POETS, in relation to allegorical Subjects, instanced from DRYDEN'S TRANSLATION of VIRGIL ; with REMARKS on the MACHINERY of the ancient POETS.

THERE is no writer who has so much improved our English poetry as Dryden, except Pope ; and even he owns, his improvements are chiefly owing to Dryden.

Our versification before these two great masters may be looked upon as unformed. Dryden went a good way towards polishing it, and Pope added all the softenings and graces it still wanted. In the work before us, there is so much spirit, that it reads rather like an original than a translation. This makes us go on with so much pleasure, that the faults are scarce minded. However, faults there are, but they are of such a kind as have been hitherto unknown to criticism ; are such as all our poets have been guilty of, and relate to things that have never been considered so regularly as they ought. They are therefore to be deemed faults of the times rather than defects of Dryden ; for exactness in things of this nature  
has

has hardly been required, as yet, among us; though, upon a nearer inspection it will perhaps be thought proper that they should be a little more considered even by our best writers.

In the first place, the personages, dress, and attributes of the allegorical persons in Virgil are sometimes misrepresented in the translation. Thus Bacchus is described with a jovial face, instead of that fine beauty which was his characteristic among the ancients <sup>a</sup>. Proteus with grey hair <sup>b</sup>. — The goddess of Peace with wings <sup>c</sup> — the Minotaur with his lower parts brutal, and his upper part human — <sup>d</sup>. Aurora with a saffron

<sup>a</sup> This mistake was partly owing to Dryden's being prejudiced by our modern figures of Bacchus, and partly from his not knowing the true meaning of *honeſtus*, which actually signified *beautiful*, when applied to a personage or figure, Vir. Geo. ii. v. 392. Dryd. v. 540.

<sup>b</sup> The Sea-deities are represented with cærulean, or dark-coloured hair. So Ovid speaks of Proteus, fast. i. v. 3. Virgil mentions no colour, geo. iv. v. 519. Dryd. v. 766.

<sup>c</sup> Virgil says nothing of wings, nor was Peace ever represented with any such thing. Wings signify uncertainty and flight, whereas Peace was a goddess whom all desired should stay with them. The designer of the Oxford Almanac for the year, 1764, gave his figure of Peace this improper attribute of wings, Virg. Æn. iv. v. 520. Dryd. v. 762.

<sup>d</sup> This is just contrary to the ancient figures which have a bull's head, and are human below. Virgil only says *biformis*, Æn. vi. v. 25. Dryd. v. 37.



streamer in her hand <sup>e</sup>. — Cybele drawn by Bacchus's tygers, instead of her own lions <sup>f</sup>. — Neptune with a Gothic mace <sup>g</sup>. — Janus with a bunch of keys <sup>h</sup>. — All these, and many more, without any authority from Virgil, and contrary to the representations of these beings in the works of the ancients.

II. As Dryden in some Places gives the deities attributes that do not belong to them, so he misrepresents their actions and attitudes in others. Thus, where Virgil speaks of Tisiphone as sitting alone, the translation represents her as a ghost walking at the head of others <sup>i</sup>. — Instead of Juno's flying to the earth, Dryden makes her descend to hell <sup>k</sup>. — He describes Sabinus as ab-

<sup>e</sup> Dryden here seems to admit a mixture of allegory and reality together, while Virgil is free both from the streamer and mixture. *Æn.* vii. v. 26. Dryd. v. 35. He describes also the Bacchanals with flags in their hands, *Æn.* vii. v. 581. Dryd. v. 803.

<sup>f</sup> *Æn.* x. v. 253. Dryd. v. 356.

<sup>g</sup> *Æn.* ii. v. 612. Dryd. v. 829.

<sup>h</sup> Janus is represented by the ancients with a key in one hand, and a long staff in the other. Ovid. *fast.* l. v. 99. *Æn.* vii. v. 181. Dryd. v. 246.

<sup>i</sup> Vir. *Æn.* vi. v. 575. Dryd. v. 777.

<sup>k</sup> *Æn.* vii. v. 323. Dryd. v. 450.

furdly

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furdly reſting his head on a little pruning-hook<sup>1</sup>.

III. Our beſt poets have been apt ſometimes to mix the natural and allegorical ways of ſpeaking together, which is very wrong in an author, but much more ſo in a tranſlator, who can certainly have no right to uſe mixed allegories, where the original is free from them : yet Dryden has taken this liberty as well as others ; ſuch as introducing the allegorical ſtyle where Virgil has not ; and omitting it where he has. Such is his idea of the morning-ſtar ſhaking dew from his hair, and Xanthus as ſtanding on a heap of his own waters<sup>m</sup>. Deucalion's hurling his mother's entrails over the world ; and Vulcan's riding with looſened reins<sup>n</sup>. The calmneſs of Tiber in

<sup>1</sup> Contrary to the original, and to the reaſon of the things : for a painter or ſtatuary would be reckoned to want judgment who ſhould repreſent a figure as reſting it's head on a pruning hook ; and nothing can be good in a poetical deſcription which would appear abſurd in a ſtatue or picture. *Æn.* vii. v. 179. Dryd. 249. Virgil only ſays *ſub imagine* (ſpeaking of the ſtatues of Janus, Saturn, and Sabinus) which may ſignify that the pruning hook lay at his feet, or was partly hid under the drapery.

<sup>m</sup> Inſtances of mixed metaphors in Dryden, where are no ſuch in Virgil. *Æn.* viii. v. 591. Dryd. 781. *Æn.* v. v. 808. Dryd. 1056.

<sup>n</sup> Dryden allegorical, where Virgil is literal, *geo.* i. v. 62. Dryd. 94. *Æn.* v. v. 663. Dryd. 865. *Immiſſis habens,*

in the eighth Æneid, and the storm of hail in the ninth °.

IV. The want of a sufficient knowledge of the particular characters, rank, and dignity of the allegorical personages, makes Dryden, sometimes, vary from his original, and carries him, in some instances, so far as quite to destroy the character he is speaking of. Virgil describes the face of Neptune as serene, at the very time that he strongly resents the liberty taken by Æolus, in raising a storm; but Dryden turns this serenity into anger and rage <sup>P</sup>. Hence he thinks it presumption in Minerva to throw Jupiter's thunder-

benis, here means only *without restraint*, and Vulcanus is used for fire, as Bacchus for wine, or Ceres for corn.

• Dryden literal, where Virgil is allegorical, Æn. viii. v. 89. Dryd. 120. Virgil himself seems here to have something of the mixed metaphor, which the ancients are most apt to fall into when speaking of rivers and river-gods, Æn. ix. v. 671. Dryd. 913. This is meant to answer the noble agitated image of the Jupiter Pluvius dispensing storms and tempests.

<sup>P</sup> Æn. i. v. 127. 131. 141. Dryd. v. 189. 202. The same sort of fault is committed as to the character of Hercules, in the affair of Cacus, where his rage is aggravated, and his appearance demeaned, when it should rather have been touched more slightly, though, perhaps, there is too much of this in Virgil himself, but not so much as in Dryden. Æn. viii. v. 221. 231. 258. Dryd. 286. 306. 342. The last particular is great in Virgil, and little in Dryden.

E . . . . . bolts.

bolts <sup>q</sup>, and calls Iris a mischievous goddess with terrors on her brow<sup>r</sup>, and Somnus (the most pleasing of the deities) a traitor-god and devil<sup>s</sup>.

Dryden is apt to fall into faults of this kind on many other occasions, from not guarding against vulgar and low expressions, unworthy of his subject<sup>t</sup>. This, perhaps, proceeded from his writing  
in

<sup>q</sup> *Æn.* i. v. 43. Dryd. 63. Minerva and Juno only were looked upon of old as sharing with Jupiter in the power of dispensing his thunderbolts. For want of knowing this, Dryden makes Venus thunder, without authority from Virgil, *Æn.* viii. v. 529. Dr. 699. The augurs of old gave sometimes the power of casting forth lightnings to all the twelve great gods in an inferior sense; but Virgil, it is imagined, does not speak here of Venus's casting forth lightning, much less of her thundering. The passage is difficult enough, and as such most of the commentators quite pass it by. The Aurora Borealis which appeared in Europe in the year 1716, would have accounted for that darting brightness, that rushing of the heavens, the strange noises, and the fancied figures of arms mentioned here by Virgil, and which were talked of at the time of that phænomenon.

<sup>r</sup> *Æn.* v. v. 618. 648. Dryd. 863. 844.

<sup>s</sup> *Æn.* v. v. 841. 861. Dryd. 1097, 1120.

<sup>t</sup> He speaks of Bacchus's honest face (see note 1st) and of the jolly Autumn which Virgil calls pampineus, or crowned with vine-leaves, *Geo.* ii. v. 5. Dr. v. 9. He calls Juno the buxom bride of Jupiter, *Geo.* ii. v. 327. Dryd. 443. This is spoken by Virgil (in the proper sense) of the lower air, and is one instance out of many of his following the

style

in a greater hurry than usual; as did also his taking sometimes one person, or thing, for another. Thus Tellus, in the translation, is mentioned instead of Vesta <sup>u</sup>. — Ate instead of Tisiphone <sup>w</sup>. — Scorpius instead of Piscis <sup>x</sup>.

V. But

style of the poets of the first age, who say, that Jupiter is the same with the æther, or middle air. Hence they used to call the æther by the name of pater, or pater æther. Ennius in *Thyest.* in *Chryse.* *Luc. i. v. 251.* Dryden also calls Cybele the grandam goddess (*Æn. ix. 83.* Dryd. v. 95.) and talks of Juno's sailing on the winds (*Æn. xii. 160.* Dr. 243.) and Apollo bestriding the clouds (*Æn. ix. 640.* Dryd. 875.) See also his slovenly description of Aurora (*Geo. i. 447.* Dryd. v. 596.) and his strange one of Taurus (*Geo. i. v. 218.* Dryd. 308). Compare also his translation with the original in *Geo. ii. v. 8.* Dryd. v. 12. *Æn. ix. v. 716.* Dryd. 972. *Æn. xii. v. 886.* Dryd. 1287.

<sup>u</sup> *Geo. i. v. 499.* Dryd. 670. Vesta in the old mythology was taken sometimes for Tellus; but she is here represented as the goddess to whom the perpetual fire was kept up, and in whose temple was deposited the palladium, or pledge, of the Roman empire over the world. In this passage there is another mistake of persons, and a very gross one. Virgil, by the *Dii Patres*, here means the Three Deities, received as supreme among the Romans, namely Jupiter, Juno, and Minerva, whom Dryden makes Virgil call "*home-born, of mortal birth.*"

<sup>w</sup> *Æn. x. v. 761.* Dryd. 1080.

<sup>x</sup> *Geo. iv. v. 235.* Dryd. 340. Thus, from the same hurry and impetuosity, he speaks of Nereids instead of Naiads (*Æn. i. v. 172.* Dryd. v. 236) and water nymphs



V. But the great and fundamental defect of Dryden is, his being unacquainted with the real design of the allegories used by the ancients, and, indeed, with their scheme of machinery in general. The opinion of the old poets seems to have been, that every thing in the moral, as well as the natural world, was carried on by the direction of the Supreme Being *y*. This universal principle of action they considered as divided into so many several personages as they had occasion for causes. Hence every part of the creation was, by them, filled with deities, and no action was performed without the help of some god; for so they called every power superior to man. These

instead of nymphs of the air (*Æn.* i. v. 77. Dryd. v. 111). He turns the mountain Niphates into a river-god (*Geo.* iii. v. 30. Dryd. v. 47.) This, it seems, was objected to Dryden as a fault in his own time—The three bodies of Geryon he makes three lives (*Æn.* viii. v. 203. Dryd. v. 268) and where Virgil speaks at most but of eighteen water-nymphs, Dryden has increased them to fifty. See the notes to his translation, *Geo.* iv. v. 477.

*y* Virgil, in the beginning of his *Æneid*, says, every thing that happened to his hero, was *vi superum*; and Homer says, the quarrel between Achilles and Agamemnon (and all it's direful consequences) was by the will of Jove. Cicero, when he says, "Reason obliges us to own, that every thing is done by fate," means just the same by that word, that Homer does by *Διὸς βελη*, and Virgil by his *Vi superum*: *Fatum est quod dii fantur vel quod Jupiter fatur.* *De Div.* i. 55.

deities

deities are, by the best of the ancient poets, and the greatest patterns for writing that ever were, perpetually introduced \*. Homer hardly does any thing without them : and as for Virgil, he has employed machinery (or supernatural causes) so much, that almost the whole course of his *Æneid* is carried on by the intervention of the gods, as will appear by a transient view of the first book. If *Æneas* meets with a storm, it is *Æolus* who raises it at *Juno's* request—If the sea grows calm again, it is by *Neptune's* command—If *Æneas* lands in *Africa*, and is to be kindly received at *Carthage* ; it is *Mercury* who is sent by *Jupiter* to soften the minds of the people and their queen towards him —If he escapes all danger in passing through an inhospitable country ; it is *Venus* who protects him, by throwing him in a cloud—If *Dido* falls in love with him, though she is not old, and he very handsome ; yet must *Cupid*, in disguise, lie on her breast, and infuse the soft passion—In this

\* Horace, indeed, speaks (in his *Art of Poetry*, v. 155—192) against a too free introduction of the gods ; but he means on the stage ; for in Epic poems they were introduced perpetually, and without reserve, by the very best of the ancient poets. *Petronius* (c. 48) tells us, that a good Epic poet should carry on the whole action of his poem by the help of what we call the machinery. This principle seems to be much the same as our vulgar notion of a particular providence.

manner

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manner the whole story is full of machinery, or carried on by the interposition of the gods.

Our modern poets seem not to have had any right notion of the ancient scheme of machinery, till the middle of the last century; and, even now, very imperfect ideas. As they had not the same general plan, nor the same doctrines to go upon, they committed several errors about it, both in their own practice, and in their sentiments of the ancients, which continue, in a great degree, to this day. The chief of these errors were, first, that machinery was used by the poets only for ornament, or to make a poem look more strange and surprizing: secondly, that the poets were too apt to introduce machinery (or supernatural causes) where they could not naturally account for events; whereas, in the works of the ancients, nature and machinery generally go hand in hand, and serve chiefly to manifest each other. Thus, in the storm above-mentioned, imaginary Beings are introduced, but they are only such as are proper for the part assigned them, and appear only to carry on the true order of natural effects. The god of the winds, at the request of the goddess of the air, lets loose his turbulent subjects, and the sea is instantly in a tumult. The god of the sea appears to make it calm again. There seems to be no other difference in this, and the natural account of the thing,

than

than if one should say, that all the parts of matter tend towards each other ; and another should say, that they are impelled towards each other by some spiritual power. The effects are just the same ; only in one case matter is considered as acting, and in the other as acted upon.

In a word, the whole mystery of the ancient machinery seems to be this : what the vulgar believed to be done by the will of the gods, the poets described as performed by a visible interposition of a deity. When a god is thus introduced in a poem, to help on a fact, with which he is supposed to be particularly concerned, the machinery may then be said to be easy and obvious ; and when the god is the most proper for the occasion, it may be said to be well adapted. For instance, it was supposed among the Romans, that *Æneas* came to Italy by the will of heaven declared in oracles and prophecies. This supposition Virgil realizes. The will of heaven is Jupiter giving his orders : and the declaration of it to *Æneas* is expressed by Mercury (the usual messenger) coming down to him, and giving him the orders he had from Jupiter. This machinery is both obvious and well adapted ; and likewise well timed, when *Æneas* was in most danger of quitting his design of going to Italy. Thus the vulgar among the Romans believed that Romulus was the son of Mars, and received among

the gods on account of his birth and warlike exploits. The poets therefore say, that Mars descended in his chariot, and carried up Romulus with him to heaven. They both say the same thing, only the poetical way of expressing it is more personal, beautiful, and descriptive, than the prose one.

Had Dryden viewed things in this light he would not have fallen into the most vulgar and mistaken notions of machinery. He would have seen that Virgil did not employ it uselessly, or merely to adorn his poem, or because he could not otherwise well account for events. He would have seen that it was used by him in consequence of the general belief that man can do nothing of himself, but is actuated in every thing by the direction of heaven, or the will of Jove. He would have seen, that upon this single principle, the poets might fairly introduce some deity as assistant in any action, whenever they thought it would strengthen or beautify the narration<sup>a</sup>.

It

<sup>a</sup> Dryden, in his *Life of Virgil*, and *Dedication to his Æneid*, speaks in a most contemptuous manner of Virgil's machinery, and calls it useless, bungling, and serving to give a colour of probability to things incredible. What need (says he) of interesting so many gods in Aristæus's recovery of the bees?—might not Palinurus, without a miracle, fall asleep



It may here be observed, that if any modern poet should form a new scheme for machinery, consisting of good and bad angels, he would, on the received doctrine of a particular providence, or on the Newtonian notion, that all motion may be caused by the impulse of some spiritual being, have as free scope to introduce them in the moral and natural world, as the ancient poets had, from the doctrine of fate, or the will of Jupiter interfering in all things.

If such a scheme in any future age should, by some great genius, be introduced, the best way would be, to adapt the characters and representations already received from the ancients, in cases where they might be naturally transferred into the scheme. Thus the goddess of peace might be called the messenger of peace; and the Apollo inflicting plagues might be changed into the destroying

asleep, and drop into the sea? — or a storm happen without Æolus? On Mercury's being sent to hasten Æneas from Carthage, he thus exclaims: "oh! how convenient is a machine in an heroic poem! This of Mercury is plainly one; and Virgil was constrained to use it here, or the honesty of his hero would be ill defended." — With what reason this is said, appears from the account above in the text. So great an enemy was he to machinery, that one of his reasons for excluding Milton from the first-Epic-poets, is, for having more machining persons in his poem than human. Ded. to the *Æn.* p. 352.

angel. In the present doctrine of angels, there may be found a full supply for the administration of any happiness or misery that can befall mankind <sup>b</sup>. The very name of angel, in our sense of the word, answers to that of a god among the heathens ; and our idea of devils to their notion of a fury. Hence much might be done, by only shifting the names, and retaining the old allegorical characters and representations. By these means the framer of a new plan of machinery would be supplied with a great number of them, ready formed, generally well known, and, for the most part, very plain and expressive. He would have nothing to do but to invent new ones of the like nature where wanted, and to discard the old, when improper or inconsistent with his scheme. A man of genius might compose such a scheme with much more ease than is commonly imagined : but he should take care in the application of it, to be uniform, and never to mix the names of the heathen gods with the sacred ministers of blessings and vengeance, a fault from which the great Milton himself is not always free.

<sup>b</sup> Especially if the three scholastic hierarchies are used, in each of which are three orders : the first contains the seraphim, cherubim, and thrones — The second, dominions, powers, and principalities — The third, virtues, archangels, and angels, whose offices are all settled by the schoolmen.

If any such inventor of a new allegorical scheme should arise in our days, the following inquiry might still be very serviceable to him, and might have been much more so, had our author been able to execute his first design, which was of much larger extent. For, instead of confining himself to the allegorical representations of the Roman deities, he intended to show the agreement between the poets and artists on many other subjects, which he thought might be of service towards explaining the classics<sup>c</sup>. But he soon found  
this

<sup>c</sup> The subjects hinted at are ranged in the following order : I. The amours of the gods with mortals ; as the amours of Jupiter with Semele, Danae, Europa, and Leda, with the story of Ganymede. These are very common subjects, in which the poets and artists agree. Neptune's rape of Cænis, Apollo and Daphne, Bacchus and Ariadne, Venus and Adonis, Diana and Endymion. II. The amours of the heroes, or the offspring of the gods. As Perseus and Andromeda, the actions of Hercules and of Bacchus, before their deification, &c. III. Fabulous things relating to the famous men, not properly heroes ; as Arion on his dolphin, Theseus killing the minotaur, Bellerophon engaging the chimæra, Helle's crossing the Hellespont on a ram, and Daedalus's flight through the air. The judgment of Paris, and descent of Orpheus into hell ; the amazons and pigmies ; the stories of Narcissus and Actæon, &c. IV. Historical facts delivered for truth ; as Meleager and Atalanta ; Hero and Leander ; the Theban and Trojan wars ; the rape of Helen ; the sacrifice of Iphigenia, &c. V. Things relating to the Roman history ; as Remulus's death ; the rape of the  
E 6                      Sabines ;

this work too copious for any one person to complete; and therefore chose to treat only of one part,

Sabines; Cochles; Scævola burning his hand; Curtius devoting himself; Lucretia killing herself. Here the author intended to have added a series of the portraits of all the eminent Romans, from the building of Rome to the emperor Galienus, from their medals and gems; but this more for pleasure than use. VI. Subjects relating to religion; as temples and altars from the reverses of medals; the various sacrifices from gems, paintings, and relievos; dresses of the augurs, priests, vestal virgins, from statues; the lectisternia to the great gods; the processions, especially the Bacchanalian, so frequent in antiques, as well as in the descriptions of the poets; the marriage and funeral ceremonies, which were most superstitiously observed. VII. Things belonging to the arts and sciences, and used by the Romans in civil life; as their dress, and the furniture of their houses, among which the vases on gems would have had a large share; their games and sports, musical instruments, carriages, chariots, boats and ships; of all these there would be a great supply, both from the poets and artists. VIII. What related to military affairs; their arms, ensigns, and military dresses, from the Trajan and Antonine pillars; their mural, naval, laurel, and oaken crowns, from medals; their trophies and triumphs from triumphal arches. All these particulars would furnish materials for an intire course of comparing the descriptions of the Roman poets with the remains of the artists. The author observes, that if such an extensive inquiry should be made into the Greek writers, the whole would be a more useful and more complete body of antiquity than any yet published, and less voluminous than the single collections of either Grævius, or Gronovius, or Montfaucon. He remarks of Montfaucon, that his choice

part, but a part, that, perhaps, goes as far all the rest put together, namely, the figures of the heathen deities, that were uniformly received in some parts of Italy, and were of the growth, or at least made free of Rome<sup>d</sup>.

Though;

is rather too loose and unconfined, he having taken in all he could meet with, of whatever age or country. Nor has he executed his design so regularly as it should be. He promises to set apart the first and second volumes for the gods of the Greeks and Romans, and yet he has given in his first some of all sorts—He hath mixed Tuscan deities with Roman—old Gallic figures with Syrian—and Ægyptian with Athenian—This breeds confusion, and strangely multiplies the attributes of almost every god. As they are seen there, the descriptions of them in the Roman poets do not agree with the artists, nor the works of the artists with the poets. See the single article of Jupiter, vol. i. p. 44. 48, 49, 50.

• Etruria had a manner to itself, and the figures used in Cisalpine Gaul varied greatly from the Roman. As the Romans despised the practice of the arts, many Grecian deities, with their modes of dress, were naturalized, and considered as Roman; but sometimes they were quite opposite. Thus the Grecian Juno was represented naked; whereas the Roman Juno is always dressed like a Roman matron. So Fortitude was expressed by the Greeks as a person finely armed, with a face of more beauty than severity; but the Roman Virtus is rougher, and dressed like a common soldier. It is remarkable, that among the names of the artists on the statues and gems, and even on the relievos (published by baron Stosche) there is only one artist who is Roman. Painting was as little practised by the Romans. Fabius, indeed  
(thence



Though, strictly speaking, our author had nothing to do with the theology of the Romans, his subject being the descriptions and representations of their deities, and not their religious tenets; yet he could not forbear touching upon some material points, which were likely to occur very often; such as their philosophical belief of one supreme God, and the peculiar regard paid to Jupiter, Juno, and Minerva, above the rest.

The thinking part of the old Romans, as well as of the other heathens, believed there was one great Being, who made, preserved, and actuated all things <sup>c</sup>. When they considered him as influencing

(thence called *Pictor*) fell early into it, and was so pleased with the art, that he wrote his name under his pictures. This, though now usual, was deemed in him low and ridiculous. See *Val. Max. viii. c. 24.*

<sup>c</sup> The heathens in general believed, 1. That there was but one supreme God; and, 2. That there were many inferior Gods or *dæmons*, who acted under the Supreme, and to whom was committed the government of the several regions of the earth, as to so many tutelary deities. This might well be illustrated from the doctrine of the Roman catholics. They assert the unity of God, though they worship a great number of *Divi*, as ministers and dispensers of blessings under the one God.

That the Romans believed there was but one supreme God, our author endeavours to prove from the concurrent testimony

fluencing the affairs of the world in different manners, they gave him different names, and hence came all their variety of nominal gods. When he thundered, they called him Jupiter ; when he calmed the sea, Neptune ; and when he gave them strength in battle, it was Mars ; and when he guided their councils, it was Minerva. They afterwards carried it farther, by using different representations of these nominal deities, and at length considered them (vulgarly at least) as so many different persons. In time, as distinct acts and characters were attributed to each, and their figures were multiplied and varied in different places, they came to be considered also, each in different views. The Jupiter, for instance, when showering down blessings, was called the Kind, and when punishing, the Terrible, Jupiter. There was one Jupiter for Europe, and another for Africa. He had temples and different characters almost every-where. At Carthage he was called Ammon ; in Ægypt, Serapis ; at Athens, the Olympian Jupiter, and at Rome, the Capitoline Jupiter, was the greatest. Nay, there was scarce a town in Italy that had not a

testimony of Varro, Cicero, Pliny, and Seneca, who may be reckoned the chief fathers of the old Latin church.

Jupiter,

Jupiter of it's own with peculiar distinctions<sup>c</sup>. What is here said is applicable to all the other deities, as Juno, Minerva, Apollo, Diana, and the rest, each of whom had a great variety of names and representations, according to the different characters and attributes ascribed to them<sup>g</sup>.

<sup>f</sup> Thus the Jupiter Anxur (or of Terracina) is represented as young and beardless, with rays round his head like Apollo, Monf. i. pl. 22. It is observable, that these local deities are very seldom described by the poets, who seem to have made it a rule to follow the national ideas in representing a deity.

<sup>g</sup> [The pagan notion of Jupiter (as well as of the other gods) becoming a national, or even a local deity, will not seem so strange, when it is considered that the real God of the universe was pleased to act as the tutelary god, nay, as the king of the Jews.] These distinctions of the same God were carried so far, as it would doubtless have been looked upon as very absurd for a Roman to pray to the African Jupiter for success against the Carthaginians. Hence Silius (b. xvi. v. 261.) speaking of the league between Scipio and Syphax, says, they invoked both the Roman and African gods. In the ancient forms of alliances or treaties of peace, the different gods of each nation were usually named. Thus in the alliance between the Macedonians and Carthaginians, it runs thus: "In the presence of Jupiter, Juno, and Apollo  
 " — in the presence of the tutelary divinity of the Carthaginians, and of Hercules and Iölaus — in the presence of  
 " all the gods of Carthage — In the presence of all the gods  
 " of Macedon — let this oath be an oath of amity, &c." See the whole treaty in Polybius, b. vii.

Our author (as hath been observed) has confined himself solely to the consideration of the Roman deities, the number of which was very great : for whatever was able to do good or harm was immediately deemed by the Romans a superior power or deity. Hence their temples are said to be better peopled with gods, than their cities with men <sup>h</sup>. But numerous as they were, our author has reduced them to order, under the following heads :

Before the reformation, the Virgin Mary had (as she has now in Italy) in every town, village, church, and chapel, statues, with different names and representations, according to the place she was in, and the character she bore. Though there was but one Virgin Mary, yet one figure of her was deemed more venerable than another. Many devout people, for example, gave large presents to the Virgin of Winchester, who would have grudged the smallest offering to the Virgin of Walsingham. They thought themselves indebted to her figure at Winchester, and not at all to that at Walsingham. Thus the inhabitants of Rome at present go every year to pay their devotions to the statue of the Virgin at Loretto, though they have other statues of her near their own doors.

<sup>h</sup> Their vulgar religion, as indeed that of the heathens in general, was, a sort of manicheism. Both the Romans and Greeks had their good and bad gods. See a remarkable passage in Pliny, Nat. hist. b. ii. c. 7. Valerius Maximus, speaking of the goddesses of distempers, gives the reason for worshipping bad gods as well as good. They prayed to the good for blessings, and to the bad to avert evils, b. ii. c. 5. There were no less than three temples at Rome to the goddess Febris, or Fever.

## I. The

I. The twelve great celestial deities, JUPITER, JUNO, MINERVA; NEPTUNE, VENUS, MARS, VULCAN, and VESTA; APOLLO, DIANA, CERES, and MERCURY.

II. The six HEROES supposed by the Romans to have been received into the higher heavens, HERCULES, BACCHUS, ÆSCULAPIUS, ROMULUS, CASTOR and POLLUX.

III. The MORAL DEITIES who preside over the virtues of men, and the conduct of human life; such as PRUDENCE, JUSTICE, &c.

IV. The CONSTELLATIONS; PLANETS, TIMES, and SEASONS.

V. The BEINGS supposed to inhabit the air.

VI. The DEITIES of the WATERS. VII. The DEITIES of the EARTH. VIII. The DEITIES and INHABITANTS of the LOWER WORLD.

All these allegorical beings are fully handled by our author in eleven dialogues, in which the expressions and descriptions in the Roman poets, concerning their appearances, dress, characters, and attributes, are compared with the representations of them by the ancient artists, in gems, medals, relievos, statues, and paintings, in order to explain and illustrate them mutually from one another.

The substance of this excellent and useful treasure of classical learning, will be the subject of the third and last part of this abridgment.

A GUIDE



A  
G U I D E  
TO  
Classical Learning.

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P A R T III.

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Being a SUMMARY of Mr. SPENCE's  
INQUIRY concerning the Agreement be-  
tween the WORKS of the ROMAN  
POETS and the REMAINS of the  
ANCIENT ARTISTS.

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B O O K I.

Of the TWELVE great CELESTIAL  
DEITIES.

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C H A P. I.

JUPITER, JUNO, and MINERVA.

**T**HE distinguishing character of JUPITER's  
person, in all the representations of him by  
the poets and artists, is majesty ; and every  
thing about him carries dignity and authority with  
it. His look is meant to strike, sometimes with  
terror,

terror, and sometimes with gratitude, but always with respect. This would have appeared more strongly, had some of the nobler statues of Jupiter, particularly that of Jupiter Olympius, made by Phidias of Athens, remained to our days ; for that was reckoned the master-piece of the greatest statuary that ever lived ; and those who beheld it were struck with the greatness of the ideas. The statue of Jupiter in the Verospi-palace at Rome, though it is one of the best we have, falls very short even of the idea we can form by the help of the ancient poets. However, it is easily known to be Jupiter, by the dignity of his look, by the fulness of his hair about his face, by his venerable beard<sup>a</sup>, by his sceptre, the mark of command  
in

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a Phidias being asked how he could conceive that air of divinity, which he had expressed in Jupiter's face, replied, he had copied it from Homer's celebrated description of him, (Macrob. sat. l. v. c. 14. Val. Max. mem. l. iii. c. 7.) Now all the personal strokes in that description relate to the hair, the eye-brows, and the beard : and indeed to these it is that the best heads of Jupiter owe most of their dignity : for though we have now a mean opinion of beards, yet all over the east a full beard still carries the idea of majesty along with it ; and the Grecians had a share of this Oriental notion, as may be seen in their busts of Jupiter, and the heads of kings on Greek medals. But the Romans, though they held beards in great esteem, even as far down as the sacking of Rome by the Gauls (Liv. l. v. c. 41.) yet in their better ages, held them in contempt, and speak disrespectfully of  
their

in his left hand, and by the fulmen in his right.

It must be observed, that the ancient sceptres were not short ornamented things, like the modern ones, but were generally plain, and as long as, or longer than, Jupiter himself. Hence Ovid describes Jupiter as leaning on his sceptre, which would have been absurd, had it been no longer than ours <sup>b</sup>.

The FULMEN in the hand of Jupiter was a sort of hieroglyphic, and had three different meanings, according to the three ways in which it was represented <sup>c</sup>. The first way is a wreath of  
of

their bearded forefathers, Ovid. *Art. Am.* i. v. 108. *Fast.* ii. v. 23. *Juv. sat.* xvi. v. 32. *Hor. l.* ii. *sat.* iii. v. 35. 17. l. i. *sat.* 2. v. 134. They were worn only by poor philosophers, and by those who were under disgrace or misfortune. For this reason Virgil, in copying Homer's famous description of Jupiter, has omitted all the picturesque strokes on the beard, hair, and eye-brows; for which Macrobius censures him, and Scaliger extols him. The matter might have been compounded between them, by allowing that Virgil's description was the properest among the Romans, and Homer's the noblest among the Greeks.

<sup>b</sup> *Met.* i. v. 178. Indeed the sceptres of kings in the earlier ages of the world, were no other than walking staffs, from whence they had their name. Latinus's sceptre was a young tree with the branches stripped off, *Æn.* xii. v. 210.

<sup>c</sup> The meaning of the word fulmen is distinctly fixed by the ancient writers. Thus Pliny (*Nat. Hist.* l. iii. c. 43.) says,

of flames in a conical shape, like what we call the thunder-stone or bolt. This was adapted to Jupiter when mild and calm, and was held down in his hand — The second way is the same figure, with two transverse darts of lightening, and sometimes with wings on each side of it, to denote swiftness. This was given to Jupiter when punishing<sup>d</sup>. — The third way is a handful of flames, which Jupiter held up when inflicting some exemplary punishment.

The different characters under which Jupiter was represented among the Romans, were chiefly these :

says, “ if the vapour struggles in the cloud, it is [tonitru] “ thunder : if it breakes forth in flashes, it is [fulmen] “ lightening : if it shoots among the clouds, it is fulgetra.” When therefore the word fulmen is translated thunder (as we are generally taught to do) the beauty of several passages is apt to be lost ; as the *fulmina verborum* of Cicero, and the *duo fulmina belli* of Virgil, whose meaning is largely explained by Luc. l. i. v. 157.

<sup>d</sup> The thundering legion bore the winged fulmen, on their shields, which spread all over the shield, as appears by the Antonine and Trajan pillars, and as it is described by Flaccus, Argon. vi. v. 56. This fulmen agrees with the epithets trifidum and trifulcum (three-forked,) Met. ii. v. 325, 847. There is a figure of Jupiter in Buonaroti's collection at Florence, holding up the three-forked bolt as just ready to dart it at some guilty wretch ; but with the conical fulmen laying unde his feet, as of no use in cases of severity.

1. The

I. The JUPITER CAPITOLINUS was the great guardian of the Romans, who was (according to a very early and strong notion among them) to give them the empire of the world. They called him Optimus Maximus, or the best and greatest Jupiter<sup>e</sup>. He was represented (as he appears on a medal of Vitellius) in his chief temple, on the Capitoline-hill, as sitting in a curule chair, with the mildest fulmen held down in his right hand, his character being rather a character of goodness than of severity. In his left hand he holds his sceptre, as the king or father (which actually signified the same thing) of all beings. But it was neither his sceptre, nor even his fulmen, but that air of majesty which the artists strove to express in his countenance, that chiefly showed the superiority of Jupiter, in all his different characters.

The MILD JUPITER appears (as on a gem at Florence) with a mixture of dignity and ease in his face, that serene kind of majesty which Virgil gives him, when receiving Venus with so

<sup>e</sup> Cicero says, he was Optimus [the best] for his goodness, and Maximus [the greatest] for his power, *Orat. pro demo sui*. The same inscription is on medals. Our author thinks Optimus Maximus was used as a surname, like Augustus to the second Emperor.



much paternal tenderness in the first *Æneid*, ver. 256.

The **TERRIBLE JUPITER** was represented in his statues, in every particular, different from those of the **MILD**. These were generally of white marble, as the others were of black. The **MILD** is sitting with an air of tranquility; the **TERRIBLE** is standing, and more or less disturbed: the face of the **MILD** is serene, of the other angry or cloudy: the hair of the one is composed, in the other so discomposed as to fall down half way the forehead.

The artists took care never to represent Jupiter so angry, but that he still retains his majesty, which too much passion would destroy <sup>f</sup>.

The **JUPITER TONANS** is represented on medals and gems, as holding up the triple-forked fulmen, and standing in a chariot whirled on by four horses. The poets describe him in the same manner, as standing, and thundering with his rapid horses <sup>g</sup>.

The

<sup>f</sup> Horace, copying perhaps some bad figure of an angry Jupiter, represents him with bloated cheeks, Hor. b. i. sat. 1. v. 21. Such a bad figure is seen in Montfaucon.

<sup>g</sup> The ancients had a strange notion, that the noise of thunder was caused by the rattling of Jupiter's chariot and horses, as he drove them over the supposed brazen arch of heaven

The JUPITER FULMINANS and the JUPITER FULGURATOR seem to be much the same. The FULMINANS may be considered as the dispenser of the lightnings which dart from the clouds ; and the other of the fulgetra, or lesser lightnings, which shoot along the clouds, like the aurora borealis <sup>h</sup>.

The JUPITER PLUVIUS will be largely considered among the deities of the air.

heaven, whilst he himself threw the fulmen out of his hand, which darts, at the same time, out of the clouds beneath the arch. This explains the story of Salmoneus, who built a bridge of brass to imitate Jupiter Tonans, Virg. *Æn.* vi. v. 591. Ovid, *Deian.* Herc. v. 28. Hor. i. od. 34. v. 8. *Alta dextera* signifies *with uplifted hand*, and *altus* means *standing*, when applied to Jupiter himself. Ovid says (*Fast.* iii. v. 492.) Jupiter obtained the prerogative of dispensing the fulmen for his conquering the giants with it. On a gem at Florence, he is seen driving his chariot against one of the giants, and grasping the fulmen as ready to dart it at his head.

<sup>h</sup> The fulmen, of whatever shape it was, consisted chiefly of fire, and is often called so by the poets. Some expressions relating to it, seem to have been taken from some ancient paintings, Met. ii. v. 249. 325. Hor. i. od. 2. v. 4. Vir-Geo. i. v. 329. Flacc. arg. lib. v. 96. The expressions here of *coruscus*, *rubens*, and *rutilus*, refer to that gleam of light, cast by lightning on the objects near it, and are very picturesque. See also Ovid, iii. el. 3. v. 10. Hor. iii. od. 3. v. 6.

JUNO had likewise various characters among the Romans.

The JUNO MATRONA was the favorite one of all. She is seen in statues and gems in a long robe, covering her from head to foot, as the Roman matrons dressed themselves, out of a principle of decency<sup>i</sup>.

This Juno was called indifferently *Juno Matrona*, or *Juno Romana*, which two names signified the same thing, as *gens togata* signified the Roman people<sup>k</sup>.

<sup>i</sup> This prevailed so far, that it was scandalous for a married woman to have any part uncovered but her face, Ovid. de Arte Am. i. v. 32. Hor. i. sat. 2. v. 30. 95. 99. The figures of the Roman empresses (as a compliment paid them) were often formed on their medals, and in their statues, under this character of Juno. Such is the pretty statue of Sabina at the Villa Mattei at Rome.

<sup>k</sup> This observation explains a passage in Horace, otherwise liable to be misunderstood. In setting the gods in array against the giants, he mentions Juno under the name of Matrona, which would have been the most improper; but in this light it is a compliment to the Juno Romana. It was the Roman Juno, the great patroness of her country, who assisted to support the empire of heaven against its most formidable enemies. L. iii. Od. 4. v. 64.

On the contrary, the JUNO REGINA and the JUNO MONETA are always in a fine and more magnificent dress<sup>1</sup>.

The face of the MILD JUNO is gentle, and more good humoured than usual. It has the same air with which she appears on a Greek medal, standing in a chariot drawn by peacocks. This idea, which was also received by the poets, will be farther considered among the deities of the air.

<sup>1</sup> Virgil's description of Juno's arms and war-chariot, in his first *Æneid*, and her warlike figure in the second, which seem inconsistent with her established characters, may be accounted for, by considering that he speaks, in the first place, of the Carthaginian Juno, ; and, in the other, of the Juno Argiva, who was worshiped under that name, even in Italy, Ovid. iii. El. 13. Helenus ordered the Romans to worship Juno, which they did ; and, in time, she came to prefer them to her most favorite nations, Virg. *Æn.* ii. v. 433. Ovid. *Fast.* vi. v. 45. 48. There was, indeed, a Juno Sospita, who, in some family medals, appears in a war-chariot, and with a spear in her hand. But though she was so well known as to be frequently seen in dreams, in all her accoutrements, yet Virgil could not, in his description, have an eye to her, as there is not a line in any Roman poet descriptive of her, being only a local goddess, and worshiped chiefly at Lanuvium, Cic. de nat. deor. b. i. Silius, l. viii. v. 362, l. 13. v. 365. Ovid. *Fast.* ii. v. 61.

The most obvious character of Juno, and that which we are apt to imbibe the most early from Homer and Virgil, is that of an imperious wife: They represent her oftner scolding than caressing him<sup>m</sup>. As this goddess was considered as the patroness of marriage, their representing her under so false and disagreeable a light, is something strange.

MINERVA<sup>n</sup> is represented as a beauty, but of the severer kind, and without the graces and softnesses

<sup>n</sup> In the tenth *Æneid*, (v. 60—95) even in a council of the gods, her behaviour is either sullen, or angry and indecent. In a relievo at Turin, she seems to be represented in this scene.

<sup>n</sup> Jupiter, Juno, and Minerva, are often joined together by the Roman authors, as well as in ancient inscriptions, and the works of the artists. They were deemed the guardians of the empire. They were invoked by name, and the rest in general. Thus Cicero in many places; te, Jupiter Maxime! — teque, Juno Regina! — teque Minerva! — cæterique dii deæque immortales. — The same distinction is frequent in Livy, l. iii. c. 17. l. vi. c. 16. They are often represented together on gems and medals, and sometimes by proxy, as on a medal of Antoninus — the owl for Minerva, an eagle for Jupiter and a peacock for Juno. It must have been the highest compliment to the emperors, to represent them on the reverse of their medals; it was directly calling them guardian gods of the empire, Ovid. *Fast.* iv. v. ult. Their shrines were placed together in the great temple of Jupiter on the Capitoline-hill, where they had been placed before



softnesses of Venus. Dignity, and a becoming air, firmness, and composure, with just features, and a certain masculine sternness, make the distinguishing character of her face°. Her dress and attributes are adapted to her character. She has a helmet on her head, and a plume nodding formidably in the air. In her right-hand she shakes a spear, and in her left grasps a shield, with the head of the dying Medusa upon it. The same figure, with all its terrors and beauties, is also on her breast-plate<sup>p</sup>; and sometimes she herself has serpents about her bosom and shoulders<sup>q</sup>.

before by Tarquinius Priscus in one chapel in the old capitol, called from thence the chief temple or capitol, and not from the head of one Tolus, as the story goes, Var. de ling. lat. l. iv.

• Hence her heads are so like those of Alexander the Great, that they have been taken for his.

<sup>p</sup> This head of Medusa is sometimes most beautiful, and sometimes most shocking. In the Strozzi-Medusa at Rome, her look is dead, but with a beauty that death itself cannot extinguish. The poets speak of the beauties and horrors of Medusa's face, and also of her serpents, particularly two with their tails twined together under her chin, and their heads reared over her forehead. She is thus represented, with eyes convulsed, on a jasper at Florence. See Ovid. Met. iv. v. 793. Luc. ix. v. 680. Virg. Æn. viii. v. 437, 438. Ovid. ex Pont. iii. El. i. v. 124.

<sup>q</sup> Statius describes them as sometimes quiet, and at other times, as enraged, Theb. b. xii. v. 609. l. 8. v. 519.

The poets agree with the artists. They speak of her as very beautiful, but describe her as more terrible. They call her handsome or graceful, but give her the titles of virago, the stern dark-coloured goddess<sup>r</sup>; and mention not only a certain threatening turn in her eyes; but the very colour too, it seems, was adapted to the character of terror<sup>s</sup>.

It was common among the Romans to transfer the distinguishing attributes of their deities to the statues of their emperors<sup>t</sup>. This flattery was  
carried

<sup>r</sup> Torva et Flava, Stat. Theb. ii. v. 238. Ovid. Fast. vi. v. 652. Art. Am. ii. v. 238.

<sup>s</sup> Minerva, as making her appearance first in Africa, has a great deal of the Moor in her complexion, with a light-coloured eye, which must show it the stronger. She is called Tritonia, which is the same as Maura. Hence Juvenal (sat. xii. v. 4.) calls her the African goddess. Luc. ix. v. 354. No poet of the Augustan age has touched on this particular colour of her eyes, though the Greeks give her one of her most famous titles from thence, γλαυκωπις. Virgil (*Æn.* ii. v. 175.) ascribes a fiery motion to the eyes of the Palladium, (the little tutelar deity of Minerva) when brought into the Grecian camp by Diomedes. The Palladium is seen on gems, with a shield in one hand, and a spear in the other.

<sup>t</sup> If one called Augustus his god, it was little more in those days than saying, that emperor was his patron (*Virg. ecl.* i. v. 6.) but to put the fulmen in the hand of his statue,

carried by the old artists in no point so far as in the Gorgon's head on Minerva's breast-plate. All the emperors were fond of this badge of wisdom <sup>u</sup>.

A breast-plate with the Medusa's head, when worn by a deity, was called *Ægis*. Minerva's shield had the same device and name, and seems to have been appropriated to herself and Jupiter, and used by them when they thundered. It is certain, Minerva is represented as dealing out the fulmen of Jupiter, as well as Juno, which makes it probable that all three were considered by the Romans as one and the same deity, under different names <sup>w</sup>.

was calling him the governor of all the world. Augustus loved to be represented like Apollo, as Marc Antony affected the attributes of Hercules.

<sup>u</sup> There might be made a series of Roman emperors from Augustus to Galienus, with this attribute on their breast-plates, except, perhaps, two or three, of whom scarce any figures remain. The strongest for the dying cast of the eyes, is on the bust of Nero at Florence, and answers to Virgil's fine description, *Æn.* iii. v. 438. There is another on a Domitian alluded to by Martial, 7. ep. 1.

<sup>w</sup> The name of Jupiter might signify the Supreme Goodness; of Minerva, the Supreme Wisdom; and of Juno, the Supreme Power, *Intell. Syst.* i. c. 4.

## CHAP. II.

NEPTUNE, VENUS, MARS,  
VULCAN, and VESTA.

**N**EPTUNE, as having a seat in the supreme council of the gods, is often spoken of in the highest heavens, but will be considered, in his proper character, among the water-deities.

VENUS is represented with one of the prettiest, as Minerva is sometimes with one of the handsomest faces, that can be conceived.

Her look, as represented by the artists and poets, has all the taking airs, wantonnesses, and graces they could give it. Her shape is the most exact imaginable, all soft, and full of tenderness; the fineness of her skin, and the beauties of her complexion, were so exquisite, that it required the utmost skill of Apelles to express them. Her eyes were either wanton, or quick, or languishing, or insolent, according to the occasion; and her face and air agreed with them <sup>a</sup>. She is frequently

<sup>a</sup> The poets are fuller, as to the eyes, than any statue or picture can be. The sculptors can only give the proportion of things, and one single attitude in a statue. The painter can do the same, and add the natural colours; and, by the help of

quently described too as having a treacherous smile on her face. But, however she appears, or whatever she is doing, every thing about her is graceful, bewitching, and charming <sup>b</sup>.

Besides

of lights, and shades, can throw things into proper distances, The poets can describe all that, and can farther put the figure into a succession of different motions in the same description. This must give the poet an advantage in describing the quick and uncertain motions of Venus's eyes, and occasions the meeting with expressions which cannot be explained from statues or paintings. Such the epithet *peta*, which refers, perhaps, to a certain turn of Venus's eye, and her catching it away again the moment she is observed, Ovid. Art. Am. ii. v. 657. Her eyes are well described by Silius, De Bell. Pun. l. xv. v. 27.

<sup>b</sup> Venus, in all attitudes, is graceful, but in no one more than in that of the Venus of Medici; where, if she is not really modest, she, at least, counterfeits modesty extremely well. This attitude might be described in two verses of Ovid. Art. Am. ii. v. 614, 615. This statue, as to the shape, will ever be the standard of all female beauty and softness. Her breasts are small, distinct, and delicate, to the highest degree. Her waist is not represented as stinted by art, but as exactly proportioned by nature to all the other parts of her body. Her legs are neat and slender, the small of them is finely rounded, and her very feet are little, pretty, and white. The general tenderness, elegance, and fine proportions of her whole make seem to take a great deal from the beauty of her face, or the head is really (as has been suspected) not of the same artist who made the body. Some have fancied that there are three different passions expressed



Besides the insidious smile, in some figures, Venus is represented in others smiling, and in a wheedling posture. Such, probably, was the figures of the Venus Erycina, called by Horace *Erycina Ridens*<sup>c</sup>; and such was the design on the medal of Aurelius, in which Venus is begging some favour of Mars<sup>d</sup>.

Venus is also frequently represented as the genius of indolence, lying in a languishing posture on a bed, and generally attended by Cupids to

in the air of the head, in which the face is a little turned away from you. At your first approaching her, aversion appears in her look; move one step or two, and she has a compliance in it; and one step more to the right turns it into a little insulting smile, as having made sure of you: but our author could not find out this malicious smile, though he often viewed the statue on purpose.

<sup>c</sup> Hor. i. od. 2. v. 33. Such also was the Venus Appias, a statue of whom stood near the forum, where the lawyers pleaded, often alluded to by Ovid. *Art. Am.* i. v. 88. l. iii. v. 452. *Rem. Am.* v. 660.

<sup>d</sup> This was inscribed to *Veneri Victrici*, as sure of carrying her point. Thus also in a statue at Florence, Venus holds one of her hands round Mars's neck, and the other on his breast; and seems enticing him to grant her request. She is represented in this manner with others, as well as with Mars, *Virg. Æn.* viii. v. 394. In a relievo at Turin Venus is caressing Jupiter in the same manner as she does Mars in the Florentine statue.

execute

execute her orders <sup>e</sup>. On an ancient sepulchral lamp she is yet more indolent; as not only herself, but the Cupids about her are all fast asleep <sup>f</sup>. This was a just character, Indolence being the mother of love, in a moral sense, as Venus is of the Cupid in the allegorical sense <sup>g</sup>.

Venus, by the poets of the third age, is represented under a quite contrary character, as the goddess of jealousy, or the furious Venus <sup>h</sup>.

Statius

<sup>e</sup> Some of these figures, possibly, were originally meant for the goddess Desidia, who might more easily be mistaken for a Venus than for a Cupid, as she was apt to be among the ancients themselves, Ovid. Am. i. el. 9. v. 32. Stat. iv. Sylv. 6. This Venus appears in one of the finest coloured pictures left us by the ancients. It is in the Barbarini palace at Rome. The air of the head may be compared with Guido's, and the colouring with Titian's. The lost part, restored by Maratta (though a noted painter) serves to do honour to the paintings of the ancients. Venus is described by Statius as in this picture, l. ii. Sylv. v. 56.

<sup>f</sup> As this was found in a sepulchre, it probably related to some fine lady buried there with her children. Death being so like Sleep, at first, that it has been generally compared to it.

<sup>g</sup> See Ovid. Rem. Am. v. 143.

<sup>h</sup> Flaccus and Statius, in their account of the women of Lemnos killing their husbands, at the instigation of Venus, describe her like a fury in black robes, and armed with a torch, a sword, and with serpents, the attributes of the furies, Flac. Arg. ii. v. 106. 208. Stat. Theb. v. v. 69. 140.

Statius also speaks of a Venus Improbā, or bad Venus; which, if it be not the same with the furious Venus, there is another character which will suit it very well, the vitious Venus. Her infidelities to her husband have been strongly marked out from the earliest ages. The poets, in particular, have never spared her; and often speak of the public shame she was brought to by her amours with Mars<sup>1</sup>.

The attendants of Venus were the CUPIDS, the NYMPHS, and the GRACES. The Cupids were supposed to be numerous<sup>2</sup>; but there were two most remarkable, one of which caused love, and the other made it cease. Hence Venus is called the mother of the two Cupids<sup>3</sup>.

The

158. 283. It is visible here how much Flaccus exceeds Statius. He calls Venus, very properly, *Mavortia conjux*, and gives her the usual attendants of Mars.

<sup>1</sup> There is a pretty gem at Florence, on which they are caught in a net, just as Ovid describes it, Art. Am. ii. v. 390. Met. iv. v. 188. On a relievo in the Admiranda, Venus's hands are chained instead of a net; but Sol, as the discoverer, is represented in his chariot, agreeably to what Ovid says.

<sup>2</sup> In this sense Venus is called *Dulcium Mater Cupidinum*, Hor. iv. Od. 1. v. 5. and *Tenerorum Mater Amorum*, Ovid. Am. iii. el. 15. v. 1. Flac. Arg. vi. v. 457. Stat. iii. Sylv. 4. v. 30.

<sup>3</sup> Ovid. Fast. iv. v. i. Hippol. act. i. chor. The two Cupids with the dolphin at the foot of the Venus de Medici,

are

The CUPID is generally represented as a child of seven or eight years old, almost always naked, handsome, inclining to plumpness, and sometimes a little idle and fly. His hair is soft and fine, and sometimes dressed up. His wings ornamental, as well as useful, and probably in paintings were of divers colours. His quiver, bow, and darts, are continually mentioned to this day. The poets give him sometimes a lighted torch, and arrows tinged with fire <sup>m</sup>.

The poets and artists represent their cupids either as playful or as powerful. Hence in gems and other pieces, they are seen in some little diversion, as driving a hoop, playing at quoits, and wrestling or fighting in jest; but more espe-

are supposed to be these, and are now called by the antiquarians at Florence, Eros and Anteros. Ovid calls the last Lethæus Amor; and Cicero, Anteros. Montfaucon (occasioned by the name of the artist) has given an old man for Anteros. Ovid speaks of this very Cupid as a boy, Rem. Am. v. 576. It must be observed, that Anteros did not create aversion; for love and aversion were supposed to proceed from different arrows of the same Cupid, Ovid. Rem. Am. v. 554. Met. i. v. 274. Cic. de nat. deor.

\* In a statue at the Venere near Turin, he appears as a youth of seventeen, as he does in Raphael's Cupid and Psyche. See Æn. i. v. 682. Met. x. v. 517. Ovid. ex Pont. iii. ep. 3. v. 16. Ovid. Am. i. el. 10. v. 16. Rem. Am. v. 40. 700. 702. Her. ep. ii. v. 40. Art. Am. i. v. 22. Hor. ii. od. 8. v. 16, Octav. Act. ii. sc. 2,

cially

cially as catching and tormenting butterflies : but this may be brought as an instance of Cupid's power over the beings of the air <sup>n</sup>.

His power over the other elements is variously expressed : over the earth, by riding on a lion with a lyre in his hand, and the savage seeming to listen : over the sea, by being seated on a dolphin : and in heaven, by breaking the fulmen, or fiery bolt of Jupiter <sup>o</sup>.

Cupid was so constant an attendant on Venus, that he may be reckoned one of her attributes <sup>p</sup>.

The

<sup>n</sup> The same Greek word, *Psyche*, signifies a butterfly and the soul. Hence a butterfly was used by the Greek artists for an emblem of the soul ; and Cupid fondling or burning a butterfly, is the same as his caressing psyche or the soul. Indeed for almost all the ways Cupid is seen playing with butterflies, some parallel may be found in the representations of Cupid and Psyche. Thus in one antique, Cupid is drawn in a triumphal car by two Psyches, in another, by two butterflies. By this might be meant his power over the beings of the air, of which the car is an emblem.

<sup>o</sup> Sometimes Cupid is riding on a centaur, who has his hands tied behind him ; sometimes on a chimæra, &c. to show that Love conquers the fiercest monsters. Neptune's dominion over the sea is also denoted by a dolphin in his hand.

<sup>p</sup> As the Bambino (or little image of Christ) is now of the Virgin Mary, by the artists (and perhaps by the people) in Italy. This has led them into such strange petitions as

*jure*



The other attendants are the Graces and Nymphs. The Graces are represented, generally, naked, like three beautiful sisters, and connected together<sup>q</sup>. The poets speak of the Nymphs only in general terms as beautiful women with loose robes. The Graces and Nymphs are represented by Horace as dancing, with Venus at their head<sup>r</sup>.

MARS is always represented with his usual attributes, his helmet and spear, which he does not quit, even when he is going on his amours. He had several, of which his amour with Rhea was one of the most celebrated among the Romans. In a relievo (belonging to the Mellini family at Rome) relating to the birth of Romu-

*jure matris filio impera*, and the like. The child is as much a mark of the Virgin as the serpent under her feet, or the crown of stars over her head.

<sup>q</sup> See Hor. ii. od. 30. v. 6. l. 3. od. 19. v. 17. od. 21. v. 22. Statius seems to describe the graces as a woman with three pair of hands, l. iii. Sylv. 4.

<sup>r</sup> Hor. l. i. od. 4. v. 7. See Ovid. Fast. v. v. 209—220. and Stat. l. i. Sylv. ii. v. 21. where the descriptions, had they been copied by a Raphael or Guido, would have made very pretty pictures. There is a painting, in Mead's collection, of three Nymphs dancing hand in hand. Seneca speaks of the Graces agreeably to the figures of these three Nymphs, Sen. de Ben. i. c. 3. Hor. l. iv. od. 7. Ovid. Fast. v. v. 209. Stat. i. Sylv. 2. v. 21. See Longus. l. ii.

lus,

lus, Mars is descended, and moving towards Rhea, who lies asleep. On the reverse of the medal of Antoninus, he is represented as suspended in the air, just over the vestal virgin<sup>s</sup>.

There is no relievo of Mars going to war ; but this is pompously described by the poets, who give him a number of attendants, adapted to the god of slaughter, or (as it is more handsomely styled) of the art of war<sup>t</sup>.

VULCAN is described by the poets as a mere mortal blacksmith, only with the addition of his being lame. They represent him as black, and

\* By this medal Mr. Addison explained Juvenal's expression *pendentis dei*, (Sat. xi. v. 107.) which had been strangely misunderstood ; one would have it to be *perdentis* ; another, that Mars is said to be *pendentis*, because the shield on which he was figured hung on the shoulder ; but the medal shows the true meaning to be *suspended in the air*. Hence appears the usefulness of antiques towards explaining the poets. Our author has introduced here his ingenious explanation of a relievo in the court of the Mattei-palace, which has puzzled all the antiquarians. See Polymetis, p. 79.

† These descriptions are so picturesque, that it was doubtless a subject very common also among the artists, Vir. Æn. xii. v. 337. Stat. Theb. iii. v. 431. Mars Gradivus appears on a Cornelian at Florence with his helmet and spear, and a trophy on his shoulder.

hardened

hardened from the forge, with a fiery red face whilst at work, and tired, and heated after it<sup>u</sup>.

This poor god is always the subject of pity or ridicule. He is the grand cuckold of heaven, and his lameness serves to divert the gods<sup>w</sup>.

It is doubtful whether VESTA has any statue. Ovid, indeed, speaks of an image of her, but afterwards owns his mistake<sup>x</sup>. The figures called her's have nothing which would not be as proper for a vestal virgin. Even those on medals inscribed with her name, may signify only one of

\* Some of the descriptions of his look seem to have been copied from ancient paintings. See Stat. iii. Sylv. i. v. 133. l. i. Sylv. 5. v. 8. Theb. v. v. 31. The few figures of Vulcan agree with the poets, except a relievo at Paris, where he is sitting, with some dignity, with Fauns instead of Cyclops. But this seems to be a modern invention. It was reckoned an excellence in one of his best statues, that his lameness was concealed, but not grossly, Val. Max. viii. c. 11. By sitting he loses his chief attribute, Vir. Æn. viii. v. 415. Ovid. Met. iv. v. 175.

<sup>w</sup> Flaccus has described him after his fall from heaven. He has just recovered himself, and is hobbling on by the help of some good people of Lemnos, who found him in his distress, Flacc. Arg. ii. v. 93. Venus mimicked his lameness to divert Mars, Ovid. de Art. Am. ii. v. 570. See Minutius Felix ridiculing the heathen gods, where Vulcan stands first, c. xxi.

<sup>x</sup> Ovid. Fast. iii. v. 461 J. vi. v. 298.

the

the vestals, and, perhaps, are only representations of her by proxy <sup>y</sup>.

Numa (who introduced the worship of Vesta and the eternal fire) admitted of no statues as helps or objects to devotion. The doctrine of the Brachmans, and the precepts of Zoroaster, (who allowed of no visible objects of worship but fire) were known to Pythagoras, and, by him, are said to be imparted to Numa, who seems to have observed them in the ceremonies he appointed for Vesta <sup>z</sup>.

<sup>y</sup> Figures, on some medals, are called Vesta; but the same, on others, are inscribed Vestals; so both may be so. One, inscribed Vesta, is sacrificing, which agrees with the priestess, but not with the goddess herself.

<sup>z</sup> See Hook's Rom. Hist. i. p. 125.

### CHAP. III.

#### APOLLO, DIANA, CERES, and MERCURY.

THE statues and heads of APOLLO are always to be distinguished by the beauty of the face, which has an air of divinity not to be conceived without the help of the artist. He is handsomer than Mercury, and not so effeminate

nate as Bacchus, who is his rival for beauty <sup>a</sup>. His features are extremely fine, and his limbs exactly proportioned, with as much softness as is consistent with strength. He is always young and beardless; and his long beautiful hair, when unconfined, falls in natural easy waves all down his shoulders, and sometimes over his breast <sup>b</sup>. There is a grace resulting from the whole, which it would be in vain to describe to any one who has not seen the Apollo Belvidere.

The poets, whose imaginations must have been raised both by paintings and statues, formed the highest ideas of Apollo's beauty. Virgil

<sup>a</sup> The heroes or princes are generally compared by the poets for beauty to one of these, and chiefly to Apollo, Mart. vi. ep. 29. Met. viii. v. 31. Flac. Arg. ii. c. 492. Æn. iv. v. 150. Met. iii. v. 421. Am. b. i. el. 14. v. 32. Hor. i. od. 2. v. 43. Stat. Achil. i. v. 166.

<sup>b</sup> Nothing was deemed by the Romans more essential to the beauty of a young person, than a fine long head of hair. Juv. Sat. iii. v. 186. Hor. ix. od. 10. v. 3. Id. iii. od. 19. v. 27. Æn. i. v. 590. They had a custom of cutting their hair short, about the age of seventeen, and of keeping it so ever after. Hence the poets give to Apollo the titles of *crinurus* and *intonsus*, which was the same as if they had said, he was always young, Met. i. v. 564. Hor. iv. od. 6. v. 26. l. iii. od. 4. v. 62. Hor. epod. xv. v. 10. Æn. ix. v. 638. Hor. i. od. 21. v. 2. Met. xii. v. 585. On account of the hair, a Bacchus is apt to be taken for Apollo, Mart. i. ep. 125. Tibul. i. el. 4. v. 33. Met. iii. v. 421.

calls



calls him the beautiful, and Tibullus the well-shaped, god <sup>c</sup>.

The

\* *Æn.* iii. v. 119. *Tibul.* ii. el. 3. v. 11. Tibullus (l. iii. el. 4.) has a full description of his person, in which several strokes seem to be taken from celebrated pictures, particularly the beautiful blush of a new married bride. Pliny, speaking of Echion's best pieces, mentions one on this subject (*Nat. Hist.* l. 35. c. 10.) from which, perhaps, the famous picture at the Aldrobandine palace in Rome is copied, as the air of the new bride in it is remarkably modest.

Our author thinks there was, in the old pictures of Apollo, a certain brightness beaming from his eyes, and diffused all over his face, just as the principal figure is all luminous in Correggio's famous Nativity, and in Raphael's Transfiguration. He conjectures this from the poets speaking so often of the brightness of Apollo's face, and the beaming splendor of his eyes, *Stat. Achil.* ii. v. 164. *Catul. de At.* v. 46. *Met.* iv. v. 193. 231. *Met.* ii. v. 40—50.

He was confirmed in this conjecture by an inconceivable piece of vanity in the emperor Augustus. His face, as appears from medals and other figures, is what the Romans called the Apollinean face (*Mart.* iv. ep. 29.) Nature, perhaps, had given him some resemblance of Apollo, and the artists and poets took care to represent him more like than he really was (*Ovid. de Art. Am.* i. v. 214. *Æn.* iv. v. 140. *Virg. ecl.* iv. v. 10.) Suetonius (in *Aug.* c. 94.) says, he was really very beautiful, and that he was believed to be indeed the son of Apollo. That he gave into this flattery is too plain; for, at an infamous feast (in which he and five of his courtiers represented the great gods, and as many ladies the six goddesses) he himself was dressed with the attributes of Apollo: and, what is more, he affected to have it supposed that

The various characters of Apollo among the Romans were these :

The APOLLO VENATOR, who presided over the chase, is represented in the noblest statue in the world, the Apollo Belvidere ; where he is dressed rather too fine for his character. His hair is collected together a little above his forehead. His chlamys, which is only fastened with a gem over his breast, falls loosely down his back, and is tossed over his arm. On his feet is a sort of the fine buskins anciently used for hunting. All the rest of his body is naked. He holds his bow in his hand, as if he had just shot off an arrow <sup>d</sup>.

that his eyes beamed forth brightness like Apollo's ; and was mightily pleased when he looked fully upon any body ; if they held down their eyes, as when the sun glares too strong upon them. This vanity helps to explain a passage in Virgil, *Æn.* viii. v. 678. See also iv. v. 150. and i. v. 591. and Propertius, l. vi. el. 6. v. 30.

<sup>d</sup> He may be thus far adorned as Apollo, so often described by the poets, quitting Lycia, his hunting-seat, to go to Delos, where he appeared in more state, and much as Virgil describes him, where he compares *Æneas* (when going a-hunting) to this God. Whether Virgil, in his comparison, had this statue in his eye or not, they both relate to the Apollo Venator, dressed finer than usual, and both in the poet, and in the marble, he is represented as the standard of beauty, *Æn.* iv. v. 150. *Max. Tyr. Dissert.* 72. *Stat. Achil.* l. i. v. 166.

The

The MUSICAL APOLLO presided over poetry and the muses. He is called either Vates or Lyristes ; music and poetry in the earliest ages making but one profession. Sometimes he is naked, with his hair collected over his forehead, with his lyre in one hand, and his plectrum in the other. At other times he is dressed in a long robe, with his hair all flowing down at full length, and crowned with laurel, the distinguishing habit of this Apollo <sup>c</sup>.

As to the MUSES, it is remarkable, that the poets say but little of them in a descriptive way, though they invoke them so often, and are so much obliged to them. Where they do speak of

<sup>c</sup> The poets, especially of the Augustan age, are very full in their descriptions of him, Propert. iii. el. 3. v. 14. Ovid. de Art. Am. ii. v. 496. Id. iii. v. 142. Id. i. el. 8. v. 60. Met. xi. v. 169. Tibul. iii, el. 4. v. 42. In this dress Apollo is supposed to appear at the feasts of Jupiter, particularly at the solemn one after the defeat of Saturn ; under which character he may be called the Festal Apollo, Tibul. l. ii. el. 5. v. 10. Thus too the poets, or musicians of old, were dressed, when they sung to the lyre at the table of princes, as Iopas was at Dido's feast, Æn. i. v. 740. Iopas is here styled Crinitus, which implies his being dressed like the Festal Apollo. Had Mr. Addison been aware of this, he could not have called Crinitus here "an epithet quite foreign to the purpose." A strong instance of the use of being acquainted with the ancient customs of the Romans, and appearances of their gods, on such and such occasions, towards understanding the poets. See Disc. on ancient and modern learning, p. 6.

them,

them, it is generally something in relation to themselves<sup>f</sup>. They were a frequent ornament for libraries of old, and are often seen, and very properly, on the tombs, either of poets, or philosophers, or musicians, or astronomers. On these you often meet with all the nine muses, with some deity, particularly Apollo, in the midst of them<sup>g</sup>.

### The

<sup>f</sup> Thus Statius describes the muses mourning over a dead poet, in silence, *Theb.* vii. v. 554. See also *Stat.* ii. *Sylv.* 7. v. 38. *Hor.* iv. *od.* 3. v. 2.

<sup>g</sup> There is a relievo on a sarcophagus in the Capitoline gallery at Rome, in which the nine muses are represented; by the help of which, and Ausonius's description of them (*Idyl.* 20.) our author has attempted to distinguish them from one another, which has always been very difficult. The order of them seems to be quite arbitrary, as appears by the different ranging of them by Herodotus (who has annexed their names to the nine books of his history) and by Ausonius, as well as in all the relievos now to be met with. In the relievo above mentioned, they are placed and distinguished in the following manner;

CLIO is first, and distinguished by the roll, or book, in her hand, or with the longer, bolder pipe (*Hor.* i. *od.* 12. v. 2.) Her office was to celebrate the actions of departed heroes, though Statius makes her descend to lower offices from the old notion that every thing penned in hexameters was an epic poem. *Stat.* i. *Sylv.* 2. v. 10

THALIA was the muse of comedy and pastorals (*Virg.* *eccl.* vi. v. 2.) and is distinguished by her comic mask in her hand, and her pastoral crook.

TERPSICHORE

The ACTIAN APOLLO was much celebrated, especially in the Augustan age, as having

TERPSICHORE has nothing to distinguish her. Ausonius gives her the Cithara. On the medals of the Pomponian family, three muses have stringed instruments in their hands, but we do not know them from one another; and are used to call the Cithara, Barbiton, and Testudo, by the name of Lyres. These three muses are in the relievo the third (which the author calls Terpsichore) and the fifth and seventh, which appear to be Erato and Polyhymnia; though that cannot be determined, till the names and shape of the stringed instruments come to be better known.

EUTERPE presided over the music played on two pipes [*tibiae*] at once, as in the remarks before Terence's plays. By these pipes she is distinguished, though sometimes she holds the fistula, or calami, in her hands, and is so described by Ausonius, Hor. i. od. 1. v. 33.

ERATO, who presided over the amorous kinds of poetry, is genteely dressed, looks pretty, though thoughtful. She is represented pensive, or else full of gaiety, as she appears on gems; both which characters, though opposite, suit well with lovers, and, consequently, with their patroness. Ovid invokes her with much propriety in his art of love (l. ii. v. 16.) and in his Fasti for April, the lover's month among the Romans, Fast. i. v. 1. 16. 246. 349. 14. 196. But Virgil seems to invoke her improperly before a scene of battles, unless it was because the war was caused by a woman, Æn. vii. v. 45.

CALLIOPE is called by Ovid (Met. v. v. 340.) the chief of the muses; and by Horace, Regina, as skilful on all instruments, l. iii. od. 4. v. 4. The tables in her hand mark her distinguishing character, which was to note down the  
worthy



ing assisted Augustus in his engagement with Antony<sup>h</sup>. His appearance and dress seem to have been partly of the Apollo Venator, and partly of the Lyristes. At least the poets in general gave him a bow in his hand<sup>i</sup>. But in a statue afterwards

worthy actions of the living. The books of old were like the rolls in the offices for old records; and the form we now use for books, was then only used for tablets [*pugillares*] or pocket books, called by Catullus *pugillaria*, and by Ausonius *pugillar bipatens*.

POLYHYMNIA is distinguished by some stringed instrument in her hand, perhaps what the Romans called the Barbiton, which we have no name for, Hor. i. od. 1. v. 34.

URANIA presided over astronomy, and is distinguished by the celestial globe at her feet, and the radius in her hand, Æn. vi. v. 851. In statues, the globe is sometimes in her hand, and sometimes placed on a column before her, Stat. Theb. viii. v. 554.

MELPOMENE was the muse of the stage, and presided over all melancholy subjects, as well as tragedies, Hor. ii. od. 24. v. 4. l. iii. od. 30. v. ult. She is distinguished by her mask on her head, which is sometimes placed so far backward, that it has been mistaken for a second face, as may be seen in Montfaucon i. pl. 59.

<sup>h</sup> His statue stood on the promontory of Actium, or Leucate, on a place called the Lover's Leap (Ovid. Her. ep. xv. v. 175.) and was visible a good way at sea, and revered by the mariners (Virg. Æn. ii. v. 275.) to which Augustus is said to address his devotions before the battle of Actium.

<sup>i</sup> Petr. v. 115. Æn. viii. v. 706. Propert. iv. el. 6. v. 57. 68. This confusion of attributes, though very uncommon,

wards made by the famous Scopas, and placed in a temple in Augustus's palace, (hence called the Apollo Palatinus) he was represented solely under the character of the Apollo Lyristes <sup>k</sup>, and is so described by the poets. They speak of him as in his flowing robe, and playing on the lyre, and even as quitting his bow <sup>l</sup>.

The representation of Apollo, as presiding over the sun, will be considered among the planets.

THE APOLLO MEDICUS is often mentioned by the poets; and there is very frequently the serpent at the feet of his statues, as the emblem of the god of health. In these figures he has generally an easy mild look, and the serpent lies sleeping or quiet by him. Had this serpent been the python, as the Italian antiquarians would have it to be, his features would have been all

is found in other figures of this god, Plin. Nat. Hist. l. 34. c. 8. Our author describes here a most puzzling statue at Turin, Polym. p. 94.

<sup>k</sup> Augustus built a temple on the spot to the Aëlian Apollo, and afterwards another within his palace, where Scopas's noble statue was placed, Paterc. c. ii. v. 81. Suet. in Aug. c. 29.

<sup>l</sup> Hor. Car. Sæc. v. 34. Propert. ii. el. 31. v. 16. l. 4. el. 6. v. 70. His figure therefore must have made much the same appearance as the Aëlian Apollo on the medal of Augustus, where he appears in the long robe, but flung back loose, with the lyre and plectrum.

severe

severe and terrible, as in the following character <sup>m</sup>.

APOLLO the TORMENTOR was so called from a statue, representing him slaing Marfyas alive with his own hands. The figures relating to Marfyas were very common, and there are still remaining enough to shew the whole series of the story in all it's different periods, which are all described in the poets, and are some of them so horrid as not to be read without pain <sup>n</sup>.

Apollo, no doubt, had the same avenging air in the representations of the story of Niobe. She had highly incensed Latona, who desired her two children, Apollo and Diana, to avenge the affront offered to her. They grant her request, and slay all Niobe's children, seven sons and seven daughters. Ovid is very full in the account of this affair. He represents these deities with their bows, performing this piece of vengeance,

<sup>m</sup> Ovid. Rem. Am. v. 706. 76. Met. i. 524. Æn. xii. v. 406. Prop. iv. el. 6. v. 35. Stat. Theb. i. v. 712.

<sup>n</sup> He appears on a gem in the Massimi collection, ordering Marfyas to be slain, with a face that makes one almost tremble to look upon it. See Stat. Theb. iv. v. 186. Fast. vi. v. 708. Met. vi. v. 386. 391. There was a statue in the Forum near the seat of judgment, alluded to by the poets Mart. ii. ep. 64. Hor. i. sat. 6. v. 121. Juv. Sat. ix. v. 4.

and tells us how and where each son was wounded °.

Apollo and Diana were considered as the inflictors of plagues, and all sudden deaths; and are said to discharge arrows on these occasions <sup>p</sup>. The wounds, arrows, and deities, were sometimes visible, and sometimes not. Ovid speaks of the wounds as visible on the brothers, and as invisible on the sisters. The deities, by his ac-

° There was a fine relieve on one of the folding doors to the temple of Apollo Palatinus, Propert. ii. el. 31. v. 14. and another spoken of by Pliny, Nat. Hist. l. 36. c. 5. There is a noble collection of detached figures in the Medicean gardens, representing Niobe and her children about the beginning of the action. Among the sons there is a figure, which our author thinks is meant for Amphion, being too old for one of his sons. His attitude agrees with Juvenal's description of him in Sat. vi. v. 173. who supposes him present. These figures are fully described, with judicious remarks, in Polymetis, p. 98. Besides this select sect (which were dug up near the Porta di San. Giovanni, and purchased by the Grand Duke) there are single figures of Niobe's sons in several collections at Rome. See Ovid. Met. vi. v. 217—303.

<sup>p</sup> Hence, perhaps, a person who dies suddenly (on the road, or the like) is still said, in several nations, to be *Sun-struck*. Thus the French, *coup de soleil*; and the Italian, *colpo de sole*. This was an early notion among the Romans. See Ennius in Alcæone, and Ætius in Erigone.

count,

count were invisible too, even to the sufferers themselves <sup>9</sup>.

The *DIANA VENATRIX*, or the goddess of the chase, is of all Diana's characters the most known. She presided over the woods, and delighted in hunting. She is often represented as running, with her vest flying back, though shortened, and girt about her. She is tall of stature, and her face, though very handsome, is something manly. Her legs are bare, well-shaped, and very strong. Her feet are sometimes bare too, and sometimes adorned with buskins, worn by the huntresses of old. She has a quiver on her shoulder, and holds either a javelin, or a bow, in her right hand. Thus she appears in some of her statues, and in the descriptions of the poets, who often, by a single epithet, bring the idea of her whole figure to the mind <sup>1</sup>.

The statues of this Diana were frequent in woods, where she was represented as hunting, or

<sup>9</sup> Apollo, as the inflicter of plagues, is sometimes described as in Homer, when sending a pestilence to the Grecian camp, surrounded with clouds; or, as Horace (*i. od. 2. v. 31.*) translates Homer's words, "with clouds wrapped about his shoulders." Thus both he and Diana are described by Ovid. Statius has followed the same idea, *Theb. i. v. 631.*

<sup>1</sup> Ovid. *Her. ep. iv. v. 40. 91. b. i. el. 1. v. 12. Fast. ii. v. 156. Art. Am. iii. v. 144. l. iii. el. 2. v. 32. Virg. Ecl. vii. v. 32.*



bathing, or resting herself. It was on one of these occasions that Actæon had the misfortune to see her so fatally to himself, The story is told in little on a gem (in Maffei's collection) and more largely by Ovid in verse. And by Apuleius in prose <sup>s</sup>.

DIANA presiding over the moon will be treated of among the planets.

The DIANA TRIFORMIS (called also HECATE or TRIVIA) is represented with three heads and three bodies <sup>t</sup>. She is frequently invoked in enchantments, as being the Infernal Diana, and

<sup>s</sup> Both the gem and Ovid represent the nymphs as huddled round the goddess to hide her ; but, as Ovid observes, it was partly in vain, as she was so much taller than the nymphs, which is frequently marked by the poets. This was finely expressed in the famous picture of this goddess by Apelles, who (Pliny says, Nat. Hist. b. 35. c. 10.) formed his idea of it from Homer's description, and even surpassed his original. Virgil has imitated the same description, *Æn.* i. v. 502. *Odyss.* *Æ.* v. 108. What pleasure would it be to compare the copies of Apelles and Virgil with so great a master as Homer ! Apuleius's description is very remarkable. See *Afin. Aur.* b. ii. Statius (*Theb.* 4. v. 433.) gives a pretty description of her as resting herself, which would make a good picture or statue. See Ovid. *Met.* iii. v. 188.

<sup>t</sup> Trivia is only an accidental name, from her statues standing where three ways met, Ovid. *Fast.* i. v. 142. *Her. ep.* xii. v. 79. *Met.* vii. v. 194. *Ilor.* iii. od. 22. v. 4. *Æn.* iv. v. 511.

appears.

appears more like a fury than a celestial goddess, with the instruments of terror in her hands, and grasping cords or swords, or serpents, or flaming torches.

There are other less distinguished characters of this goddess, one of which seems to have been usually overlooked, and may be called the **CELESTIAL DIANA**, not as to her power in the heavens, but as to the appearance she makes in the great council of the gods. She is larger, and dressed in a full and long robe, though she still retains her bow, and the quiver on her shoulder<sup>a</sup>.

**CERES**, the goddess of agriculture, is represented by the artists and poets with her head crowned either with corn or poppies, and her robes fall down to her feet. She seems to have been a beauty of the brunette kind; and her dress was well adapted to her complexion. The only objection to her beauty is, that her breasts, in most figures, are represented very large. This

<sup>a</sup> She is described by Statius much like this. *Achil.* i. v. 348. This description tallies with a statue at the Lord Leicester's, in London. Cicero describes a statue much like this, which belonged once to Scipio Africanus, *Orat.* iv. in Ver.

Ovid omits, but it is mentioned by the earlier poets <sup>w</sup>.

The chief character of MERCURY is that of Jupiter's messenger. His make is young, airy, and light, all proper for swiftness. His limbs are finely turned, and he yields to none but Apollo and Bacchus in beauty <sup>x</sup>. His distinguishing attributes are his petasus, or winged cap; the talaria, or wings for his feet; and the caduceus, or wand, with two serpents about it <sup>y</sup>.

To

<sup>w</sup> Ovid. *Met.* vi. v. 118. *Id.* iii. el. 10. v. 3. *Fast.* iv. v. 414. 620. *Met.* viii. v. 781. *Fast.* iv. v. 616. *Lucr.* iv. v. 1158. Virgil describes Ceres as regarding the husbandman from heaven, and blessing his work, of which there is a picture in the Vatican manuscript, *Geo.* i. v. 96.

<sup>x</sup> The poets give the same idea of him, Ovid. *Met.* ii. v. 818. 731. *Hor.* i. od. 2. v. 43. *Æn.* iv. 579.

<sup>y</sup> The cap is like the common cap of the servants of old. The wings might be taken off; and there are sometimes only two feathers stuck in it. (*Plaut.* Preface to *Amphitryon*) Hence, perhaps, the custom of the Roman messengers, sticking a feather in their cap, which was sometimes put into the letter itself, as a mark of dispatch, *Juv. Sat.* iv. v. 149. The wings for the feet might also be taken off. In a figure in the Justinian gallery, Cupid is putting the wings to Mercury's feet. The Caduceus too is sometimes represented with wings. Virgil describes Mercury thus equipped when sent to Æneas by Jupiter, *Æn.* iv. v. 251. See *Stat. Theb.* i. v. 311. He is thus represented in the Vatican manuscript, with the chlamys floating behind him in the air. By the flying

To these is added his harpè, or long sword, with a particular hook behind it. The descriptive epithets given by the poets agree with the old figures of it <sup>2</sup>.

Mercury had also a general power given him by Jupiter, of conducting souls to their proper place, and of re-conducting them up again upon occasion. Horace (l. iii. od. 11.) gives an extraordinary account of Mercury's descending to Orcus, and causing a cessation of sufferings there.

In the same ode Horace speaks of Mercury as a wonderful musician, and represents him with a lyre, of which he was said to be the inventor <sup>a</sup>.

He

flying back of the drapery, the artists generally mark the motion of a person going on swiftly, Ovid. Met. i. v. 529. The poets give him the chlamys as part of his dress, Met. ii. v. 736. Stat. Theb. 7. v. 39.

<sup>2</sup> Luc. ix. v. 663. 678. (Here some read *lunati* for *hamati*, not knowing any thing of the hamus, or hook.) Met. iv. v. 665. 719. 726.

<sup>a</sup> Mercury, after stealing some bulls from Apollo, retired to a cave, at the entrance of which he found a tortoise. He killed it, and diverting himself with the shell, was pleased with the sound it yielded; whereupon cutting thongs out of the hides he had stolen, he fastened them to the shell, and played upon them. By this legend it appears, that the most ancient lyres were made of the shell of a tortoise, which is confirmed by the particular Roman lyre, called *testudo*. The most remarkable one is in the Montalti gar-

He is likewise described by the poets as the god of ingenuity and thieving <sup>b</sup>. These two characters are joined by Ovid and Horace <sup>c</sup>.

Mercury presided also over the merchants and tradesmen <sup>d</sup>. This Mercantile Mercury, as the dispenser of gain, is represented with the attribute of a purse in his hand, and with his winged cap on his head, which, in the language of the statuary, is as much as to say, "If you take not gain when offered, it will fly away, \* and, perhaps, for ever <sup>e</sup>." The poets have  
the

dens, which not only shews the whole belly of the tortoise, and part of what the strings were attached to, but has two horns above like a bull's, with strings round their bottoms like thongs. As the tortoise is an amphibious creature, it may be called piscis, or fera. This serves to clear a difficult passage in Statius, and another in Horace, Stat. i. Sylv. 5. v. 5. Hor. iv. od. 3. v. 20. See a riddle on the testudo being called a beast, a fish, and a harp, in Symposius. *Ænig.* xix. v. 20.

<sup>b</sup> Hor. i. od. 10. v. 12. Met. xi. v. 315.

<sup>c</sup> Ovid calls him the inventor of the lyre, and the god of thieves, in the same place, Fast. vi. v. 104. So does Horace i. od. 10. v. 6, 7.

<sup>d</sup> From thence he is said to have his name, Mercurius a Mercibus dictus, Fest. Pomp. b. 1. The Romans called those who thrived in business, Viri Mercuriales.

<sup>e</sup> In a gem, Mercury is giving up his purse to Fortune : in a painting (in Mead's collection) he offers it to Minerva, who.



the same idea of Mercury, and inform us, that it was a common subject for pictures, as well as other works <sup>f</sup>.

Mercury, though the patron of robbers, was supposed, however, to preside over the high-roads. The statues of this Mercury are of that odd terminal shape, so much in vogue in the best ages of antiquity. These old Termini were sometimes without, but oftner with, busts, or half figures of some deity on them; and those of Mercury so much more frequently than any other, that the Greeks gave them their general name from this god <sup>g</sup>.

who takes only a little out of it, as if good luck had more to do with it than good sense. In another gem, he offers it to a veiled lady like Pudicitia, who strenuously refuses it.

<sup>f</sup> Hor. ii. sat. 3. v. 67. Pers. sat. vi. v. 63.

<sup>g</sup> *Egmas* is used in Greek for any terminal figures in general. There is an allusion in Juvenal which would strike us more strongly, were we used to see these terminal Mercuries as commonly as the Romans were of old. The satire turns upon this assertion, that where there is no virtue, there cannot be any nobility. Virtue among the Romans was, “a man’s exerting himself in the service of his country or friends:” so that the comparing a man to a figure without arms or legs, must give the strongest idea of his being the most useless of mortals. See Sat. viii. v. 1—67.

## B O O K II.

*The six HEROES supposed by the Romans to have been received into the higher heavens.*

HERCULES, BACCHUS, ÆSCULAPIUS, ROMULUS, CASTOR, and POLLUX<sup>a</sup>.

**H**ERCULES was pointed out by the ancient heathens, as their great exemplar of virtue. And, indeed, as their idea of virtue consisted chiefly in seeking and undergoing fatigues with patience and steadiness for the benefit of mankind, they could scarce have chosen a fitter person, the course of whose life was almost wholly

<sup>a</sup> Our author says he used to confound these with the common heroes supposed to have been deified of old, till he observed that the Roman poets, when speaking of men who made the noblest appearance upon earth, and were therefore received into the higher heavens, always instance in some or other of these six, Hor. ii. ep. i. v. 17. Id. iii. od. 3. v. 16. Æn. vi. v. 806. and v. 130. (where *pauci* seems to be the six) Sil. xv. v. 83. He observed the same in the prose-writers, Plin. Nat. Hist. vii. c. 26. Cic. de nat. deor. ii. But his chief authority is a quotation by Cicero from the laws of the twelve tables, where these six are named as received into heaven for their merit, and ordered to be worshiped, tab. xi. c. 4. Cic. de leg. 2.

taken

taken up with labouring for the good of his fellow-creatures.

The Farnese Hercules (one of the most celebrated statues) represents him as resting after the last of his twelve most noted labours. He is leaning on his club, and holding the apples of the Hesperides in his hand. He is all formed to express strength. The breadth of his shoulders, the spaciousness of his chest, the vastness of his size, and the firmness of his muscles, show more force and resistance in his make than was ever found in the most famous gladiator, or boxer, of old. All these particulars are marked out also by the poets <sup>b</sup>.

The chief attribute of Hercules, or the distinguishing character of his figures, is this incomparable strength. His other attributes are his lion's skin, his club, and his bow. The lion's

<sup>b</sup> Æn. vi. v. 802. Hor. iii. od. 3. v. 9. Her. Fur. Act. 3. Sc. 2. v. 625. Flac. ii. v. 491. Her. Oet. Act. 3. Sc. 2. v. 827. Stat. Theb. vi. v. 840. Horace has been supposed to allude to this particular statue in the expression, *invicti membra Glyconis* (b. i. ep. i. v. 31.) As the name of Glycon, on the base, shows him to be the maker, this statue might be called, for distinction sake, the Hercules Glyconis. If so, Horace might well call it the Glycon in verse. The epithet of *invictus* too would be much more proper, when applied to the Farnese Hercules, than to a gladiator of the name of Glycon, as the commentators suppose it.

skin is sometimes so put on, that the head and jaws of the lion appear over his head <sup>c</sup>.

To avoid confusion, the adventures of Hercules may be placed in the following order :

1. Such as are previous to his twelve celebrated labours.
2. The twelve labours themselves.
3. His voluntary exploits, which he undertook of himself.

I. His first exploit was strangling two serpents sent to destroy him in his cradle, when he was but half an hour old. The artists have shown a great deal of fancy in the various ways of representing this story, which are all touched upon by the poets <sup>d</sup>.

Another of his youthful exploits was killing a vast lion in a vale near his native city Thebes. Hercules is described by the poets, in his con-

<sup>c</sup> This was a sort of military dress among the Roman soldiers, as may be seen on the Trajan and Antonine pillars, and is taken notice of by the poets, *Æn.* xi. v. 680. *Æn.* vii. v. 609. *Stat.* *Theb.* i. v. 487. *Flac.* i. v. 155. See *Stat.* iii. *Sylv.* i. v. 36. and *Lucian* b. i.

<sup>d</sup> Sometimes he has a smile on his face, as if pleased with the colours and motions of the serpents. Sometimes he looks concerned for having killed them. Sometimes the steadiness and strong gripe of the infant are expressed. On a gem, his nurse is introduced; with his twin-brother Euristheus in her arms, she quite frightened, and he not regarding her, *Herfur.* *Act.* ii. sc. i. v. 219. *Stat.* 3. *Syl.* i. v. 48. *Mart.* l. 14. ep. 177. *Pl. Amphit. Act.* v. sc. i. v. 64.

quests of lions, two ways, either as squeezing them to death (as in his earlier engagements) or tearing their jaws asunder. The first way was very awkward, as it exposed him all the while both to their fangs and claws, as appears in the figures that represent it <sup>e</sup>.

II. The Twelve Labours, so termed by way of eminence, and which he was to perform by the malignity of Juno, and the fatality of his birth, are more easily to be fixed by the artists than by the poets, who, indeed, agree as to the number, but usually so blend his ordinary and extraordinary labours together, that it is impossible from them to know one from the other <sup>f</sup>. It is from some ancient relievos that we learn

<sup>e</sup> Stat. Theb. i. v. 487. Stat. 4. Syl. 6. v. 41. Her. fur. Act. i. sc. 1. v. 225. Stat. Theb. iv. v. 828. and vi. v. 271. 273. Sil. iii. v. 34. There is a figure in the capitol of Hercules very young, and yet with a lion's skin over his head, which serves to justify several modern artists, as well as some eminent painters, who have been thought to give Hercules this dress too early, for want of considering that he had acquired such a spoil before he slew the Cleonæan lion.

It may here be observed, that he is said to perform exploits before he was born of Alcmene, and to have assisted the gods against the rebel giants, *Æn.* viii. v. 298. This is one of the most mysterious points in the ancient mythology. See Apollodorus, *Bibl.* l. i. and Macrobius *Saturn.* i. c. 20.

<sup>f</sup> Mart. ix. ep. 102. Ovid. ix. v. 180. Sil. iii. v. 44. *Æn.* viii. v. 257. Her. fur. Act. 2. sc. 1.

what



what the twelve were, though as to the particular order of them the relievos themselves disagree. The following order is taken from a relievo on an altar, which stood by the gate of Albano, but has been lately removed to the Capitoline gallery <sup>g</sup>.

1. The first labour is Hercules's engagement with the Cleonæan lion. He is represented killing the monster, by tearing his jaws asunder, just as Silius says this action was wrought on the folding doors of Hercules's temple at Gades in Spain.

2. The second is the conquest of the Hydra, the most difficult task of all. The old artists differ in the representations of the Hydra. Sometimes it is a serpent branched out into several others ; and sometimes a human head, descending less and less in serpentine folds, and with serpents upon it instead of hair <sup>h</sup>.

3. The

<sup>g</sup> This altar having served for a common seat, has suffered so much, that the three first labours are here supplied from other antiques. This relievo differs in the order from another at the Villa Cafali at Rome. Ausonius, in an inscription, probably for some relievo, has named and ranged the whole twelve. One Hilarius, an old grammarian, has done the same, though in a different manner. He begins with a mistake, by calling it the Nemæan lion.

<sup>h</sup> The poets seem to speak of both, though they have been generally understood only of the former. As any one of these

3. The third is the Erymanthian boar. Hercules is represented as having tossed the monster over his shoulder, and carrying him away in triumph. Nothing descriptive of this is in any Roman poet<sup>1</sup>.

4. The fourth is the wild stag, said, by the poets, to have been of a prodigious size, and to have had brazen feet. Hercules, in the relievo, is kneeling upon him, and holding him by the horns.

5. The fifth is the Stymphalides. Hercules is represented as shooting them with his bow. The birds are not expressed here as flying too high; but one lies dead on the ground before him. They are expressed on gems; but then Hercules is kneeling.

6. The sixth labour is cleansing of Augeas's stables. He is represented as resting after it, and sitting on a basket, with a dung-fork in his hand.

these serpents' heads was said to double upon being cut off, the number of heads must have been at the choice of the artist. The poets carry it sometimes as far as a hundred, Met. ix. v. 72. Hor. ii. ep. 1. v. 11. iv. od. 4. v. 62. Æn. viii. v. 300. Æn. vii. v. 658. Her. Oet. Act. 4. sc. 2. v. 1293.

<sup>1</sup> Except Martial alludes to it, l. ix. ep. 102. v. 6. These three labours, being effaced on the relievo, are taken, the two first, from a gem at Florence, and the third from a gem at Paris.

This

This was too disgraceful to be taken notice of by the poets.

7. The seventh is the Cretan bull. He is represented as having flung the bull over his shoulders, with as much ease as he did the boar. Ovid makes him hold the bull by the horns, as he did the stag.

8. The eighth labour is his killing Diomedes and his horses, whom he used to feed with the flesh of his subjects. There are antiques, in which the wretches are represented as flung alive into the manger <sup>k</sup>.

9. The ninth is his conquest of Geryon, who is generally represented with three bodies <sup>l</sup>. Though he was a giant, he looks in the relievo as a boy, perhaps to make Hercules look the taller.

10. The tenth is the conquest of the Amazon. He is generally, as here, represented taking off her zone, and is so described by the poets <sup>m</sup>.

11. The eleventh is his dragging up Cerberus from the infernal regions. In the relievo, and other works, he is represented as dragging Cer-

<sup>k</sup> Sil. iii. v. 196. 38.

<sup>l</sup> Æn. viii. v. 203. vi. y. 289. Hor. ii. od. 14. v. 8. Met. ix. v. 185. Lucr. v. y. 28.

<sup>m</sup> Met. ix. v. 189. Mart. ix. ep. 102.

berus after him ; but the poets have described Cerberus as trembling, dreading the light, drawing back, and turning away his eyes, to avoid the pain of beholding it <sup>n</sup>.

12. The twelfth, and last labour, is his killing the serpent, and gaining the golden fruit in the gardens of the Hesperides. He is represented here with an erect air ; and a look of satisfaction, as having finished all the orders of Euristheus °.

III. Of the voluntary labours of Hercules : one of the most remarkable was his combat with the vast giant Antæus, a son of the earth, as all giants were supposed to be. Hercules, who travelled every where to rid the world of monsters, went to seek him in Africa, and had a long combat with him. Their way of fighting was a mixture of wrestling and boxing. Hercules foiled his antagonist several times ; but as often as he fell on his mother earth, she instantly supplied him with fresh strength. Hercules, at length,

▪ All this is expressed in so picturesque a manner by Virgil and Ovid, that they seem to have borrowed some strokes from a celebrated picture in their times, *Æn.* vi. v. 395. *Met.* vii. v. 413.

• In many antiques the serpent is twining round the tree as he is described by Lucan, who gives the fullest account of this affair, *Luc.* ix. v. 367. and in some you have the nymphs themselves, who had the care of this celebrated tree.

finding out the mystery, grasped him in his arms, and pressed him to death <sup>p</sup>.

There is no antique of their struggling on the ground ; but the latter part of the combat, or the victory over Antæus, was represented frequently in statues of old <sup>q</sup> ; and it is still not uncommon on gems and medals, as well as in statues. The large statue of this at Florence represents Hercules's steadiness whilst he is pressing Antæus to death ; and Antæus as far spent, and faintly endeavouring to rid himself from the knot, in which Hercules grasps him round the middle <sup>r</sup>.

As

<sup>p</sup> Lucan describes the battle at large, particularly the two chief points, his struggling with him in vain on the ground, and his pressing him to death in the air, Luc. iv. 632. 653.

<sup>q</sup> Martial speaks of one properly placed in the Circus, Mart. l. 14. ep. 48. As the area of the amphitheatres was called arena, so the area of the circuses was called pulvis : and as arena was used for the whole amphitheatre, so was pulvis for the whole circus. Thus Stat. l. 5. Sylv. 2. v. 26. 124. Theb. x. v. 501. Met. vii. v. 541. Hence pulvis Antæi in Martial's distich seems to mean that part of the Circus where the figures of Hercules and Antæus stood.

<sup>r</sup> This is very like the figure on medals, and, perhaps, all were copied from Polycletus's famous statue at Rome, in Pliny's time, Nat. Hist. l. 34. c. 8. It agrees very well with Lucan's description towards the end of it, Luc. iv. v. 653. Ovid (from some other figures, perhaps) makes Hercules hold this vast giant under his left arm, whilst he strangles him with his right hand, Her. ep. ix. v. 98. There is a  
little



As Hercules freed Africa from this destroyer, so he put an end to the robberies of Cacus in Italy. Virgil gives an ample account of this exploit in his eighth *Æneid*. On some ancient gems, Cacus is seen in the act of stealing Hercules's oxen, and dragging them into his cave by their tails, just as the story is told by Virgil: and on a medal of Antoninus Pius, Cacus lies dead at his feet, and the country people pressing to kiss his hand as their deliverer. There is no gem, medal, or marble, yet found, representing the combat itself; and no wonder, since it is a subject more proper for painters than sculptors, and of paintings there is but a small share that remains to us\*.

If

little groupe at Florence, where the figures of Antæus and Hercules are engaged, and Minerva standing by, as if Hercules conquered by policy, as well as by strength. Though some make Minerva a constant attendant on Hercules (*Stat. Theb.* viii. v. 512. *l.* 12. v. 584.) yet the artists did not make her so in any other exploit. Juvenal, exclaiming against the extravagance of flatterers, gives an instance in their comparing a long taper neck to the short thick neck of Hercules, whilst he is pressing Antæus, *sat.* iii. v. 89.

\* Virgil and Ovid differ in their accounts. Ovid makes Hercules dash out Cacus's brains with his club; whereas Virgil says expressly, he squeezed him to death, *Æn.* viii. v. 261. *Fast.* i. v. 576. Virgil seems to be the more exact; for when Hercules found out Cacus, he plunges into his cave,

If these, and many other exploits <sup>t</sup> attributed to Hercules, be considered, one would think his whole life had been spent in hardships, from his birth to his agonies on mount Oëta. This last scene of his glorious life is fully described by Ovid, who, after giving an account of his sufferings, describes his assumption into heaven, and takes notice of his personage as enlarged, and rendered more august <sup>u</sup>.

This

cave, which was all dark, and full of smoke; consequently his club could be of no use. He therefore rushes on, and meeting Cacus, lays hold of him with one hand, and throttles him with the other. Both Virgil and Juvenal say, that Hercules dragged him out of his cave by the feet, and seem to refer to some known picture, or statue of this part of the story, in which Cacus seems to have made an ignominious figure; *Æn.* viii. v. 267. *Juv. sat.* v. v. 127.

In the Sampieri palace at Bologna, there are three ceilings painted by the three Caraches, on one of which is the story of Cacus, to whom is given a human body, with the head of a beast, possibly from some antique; for Virgil calls Cacus a monster, and half-man and half-beast, *Æn.* viii. v. 194. 198. 267.

<sup>t</sup> Such as his bearing the heavens, *Met.* ix. v. 198. His conquering the Centaurs, *Æn.* viii. v. 294. His killing Buriis, *Met.* ix. v. 183. *Mart.* ix. ep. 102. His taking several cities in Europe and Asia, *Æn.* viii. v. 290.

<sup>u</sup> *Met.* ix. v. 168. This is whilst labouring under the torments of the poisoned shirt. After he had made his funeral pile, and laid down on it, he is quite composed, *ibid.* v.

This famous hero had very great faults, as well as very great virtues. He was a slave to women; he drank as immeasurably as he fought courageously. He is sometimes described as transported with passion, and, sometimes as cringing with fear. But this was in his mad fits, when he killed his friends, and dashed out his children's brains; after which monstrous actions, he fell into a deep gloomy melancholy<sup>x</sup>. Under all these bad characters he is represented by the artists as well as by the poets<sup>y</sup>.

Since

238. Silius mentions a fine relievo of him on the funeral pile, iii. v. 43. and Pliny speaks of a celebrated statue of Hercules in torments at Rome, Plin. l. 34. c. 8. There is now a very fine one in the Barbarini palace, of a high Greek taste, the face of which expresses the agonies he suffered. Pliny mentions a famous picture in his time of his assumption, in the portico of Octavia. Ovid's account tallies exactly with Pliny's.

<sup>x</sup> The chief scene of his effeminacies was in Asia, whilst he lived with Omphale queen of Lydia. He attended her like a slave with her umbrella. He holds the women's work-baskets for them, and even sits down to spin himself. He is scolded for working so awkwardly, and throws himself at their feet, to beg they would not lash him. See Ovid. Fast. ii. v. 325. 312. Her. ep. ix. v. 72. 74. 82. Stat. iii. Sylv. i. v. 43.

<sup>y</sup> Hercules, demeaned by his amours, is often to be met with. The Cupids are represented as taking away his club, and his mistresses are dressed up in his lion's skin, or himself in their cloaths. There is a statue of him (in the Farnese palace)

Since so many of these faults and meannesses are recorded of Hercules by the ancients, it seems a wonder how they came to give him the foremost place among the very few heroes, who by their virtues, were received into the highest heavens<sup>z</sup>.

palace) with Omphale (as it is supposed) in which he is dressed in a woman's gown, with a spindle in his hand.

The Drunken Hercules is no uncommon figure still. According to Statius, he was invoked (in the frequent lectister-niums made to him by the Romans) under this character. A friend of Statius had a little figure of this god, which he put upon the table whenever any gaiety was carrying on. The figure held a cyathus in one hand, and his club in the other, with a good-natured mild look, as inviting others to be as well pleased as himself, Stat. 4. Sylv. 6. v. 58. This figure is remarkable for having run through a series of the highest fortunes of any upon record. It was a Hercules in miniature, of brass, cast by the famous Lysippus. Before it came to Statius's friend, it had belonged to Sylla; before him, to Hannibal, and was his fellow-traveller into Italy, as before that it had accompanied Alexander the Great in all his expeditions. It was not a foot high, so portable enough. This history of it is given by Statius at large, Stat. 4. Silv. 3. v. 38, 39. 74 88. Hercules is represented much in the same manner on an ancient gem by Admon, at the Vero-spi at Rome, which our author thinks was copied from this very figure. See Polym. p. 116. n. 71.

<sup>z</sup> Lucian introduces Æculapius disputing the right of precedence with Hercules, on account of these faults.

BACCHUS is described by the ancient writers and poets as a very great warrior. They say, he traversed a great part of the world, and made considerable conquests in India. From these great achievements it is that he got a place in the highest heavens<sup>a</sup>. He is said to be the inventor of triumphs. He is very often seen in old relieves in a triumphal car, attended by a fantastic set of women, fauns and satyrs, and generally with elephants, lions, or tygers, and other Indian wild beasts.

Bacchus, however, is always represented by the best artists, with a face as young as, and perhaps more beautiful and effeminate than, ever man had. The poets agree with the artists, and speak as expressly of his eternal youth as of Apollo's, to whom he was reckoned equal (or at least next) for his beauty, and for the length and flow of his hair<sup>b</sup>.

The

<sup>a</sup> Hor. i. od. 12. v. 21. *Æn.* vi. v. 805. *Met.* iv. v. 21. *Fast.* iii. v. 729. Hence too he was styled Liber Pater, or Bacchus the great Prince; a sense in which Pater is used. Curtius says, the greatest compliment his flatterers could pay Alexander the Great was, to say he exceeded Bacchus and Hercules, l. viii. c. 18. Hor. iii. od. 3. v. 16. Bacchus's expedition into India was before the Theban war. See *Stat. Theb.* vii. v. 567.

<sup>b</sup> Ovid. *Fast.* iii. v. 774. *Tib.* i. el. 4. v. 37. *Met.* iii. v. 607. *ib.* iv. v. 20. The heads of Apollo and Bacchus



The most usual attributes of Bacchus are his thyrsus, his vine and ivy crowns, his syrma or long triumphal robe, his hebris or faun's skin, his cothurni or buskins. These are all described by the poets, who mention also sometimes a Mitra, and sometimes wreathes of flowers on his head<sup>c</sup>.

The

were so like, they could hardly be known from one another, without some other attribute, only in their best figures Apollo's face is the more majestic, and Bacchus's the more charming, Tib. i. el. 4. v. 38. Met. iii. v. 421. Mart. iv. ep. 45. v. 8. Virgil (Geo. ii. v. 392.) speaks of little heads of Bacchus hung up by the countrymen on trees, from a notion that his regard gave fertility to the grounds. This obscure passage is clearly explained by a gem at Florence, on which there are heads on a tree looking every way. The poets generally attribute horns to Bacchus (to shew he was the son of Jupiter Ammon) which are seldom seen in his statues. This, our author thinks, was owing to the ignorance of the antiquaries abroad, who, seeing the horns, take it for a faun, and then add some attribute of a faun to the figure. Their smallness too makes them liable to be hid by the crown of grapes or ivy. Be this as it will, it is strange this attribute should be so frequent in the poets, and so uncommon in statues, Ovid. Fast. iii. v. 790. Her. ep. xv. v. 24. Ovid. Art. Am. i. v. 232. ib. iii. v. 348. Stat. Theb. ix. v. 436. Flac. ii. v. 272. Stat. Theb. vii. v. 131. Sometimes the horns were gilded, Hor. ii. od. 19. v. 30. Stat. 3. Sylv. 3. v. 62. Ariadne fell in love with him for his horns, Fast. iii. v. 500.

<sup>c</sup> The thyrsus, Met. iii. v. 667. Vine and ivy crowns, Hor.

The cantharus, calathus, or scyphus in the hand of Bacchus, and the tyger at the feet of his statues, seem equally to relate to his character of the god of wine and jollity<sup>d</sup>. Under this joyous character, he was considered of old as the inspirer of poets. They often speak of Bacchus and Apollo as their inspirers. Their Parnassus rose with two summits, one was called Nyssa, sacred

Hor. iii. od. 25. v. ult. iv. od. 8. v. ult. Stat. Theb. v. v. 269. Fast. vi. v. 483. His syrma, Met. iii. v. 556. Her. Fur. Act. ii. sc. 3. v. 475. His hebris, Stat. i. Sylv. 2. v. 227. His cothurni, Virg. Geo. ii. v. 8. His mitra and wreaths, Hippol. Act. ii. chor. v. 755. 800. Oed. Act. ii. chor. v. 415

<sup>d</sup> He is said to have first introduced the vine into Europe, which he might bring with him after his conquest of India, where it naturally grew, and particularly about Nyssa, a place peculiarly sacred to Bacchus. Hence the ancients gave him the character of the God of Drinking. But it is uncommon to see him drunk in his old statues, and more so, to find him described in that condition by the old poets. Ovid represents him as pretending to be drunk, rather than being really so, Met. iii. v. 609. The modern ideas of Bacchus seem to be a mixture of the old characters of Bacchus and Silenus together. The youth of Bacchus is joined to the sottishness of Silenus, and instead of an ass, he is usually set astride on a tun. So that from the finest shape and face, he is brought, by our painters and statuaries, to a fat jolly boy, half drunk. Horace calls him the modest, the joyous god, Hor. i. od. 27. v. 4. id. iv. od. 15. Speaking of him as the cause of drunkenness, he calls him immodest, Epod. xi. v. 21.

to Bacchus; and the other Cyrrha, sacred to Apollo; and the Roman poets seem to have worn the ivy crown of Bacchus, even more than the laurel crown of Apollo<sup>e</sup>.

**ÆSCULAPIUS**, or the god of health, was brought to Rome by the order of Apollo, when a pestilence raged in the city, and ever after considered as their preserver. He came to them under the shape of a serpent, and has a larger one than ordinary always by his figures, to distinguish it from the other serpents, which are the common attributes of the deities presiding over health<sup>f</sup>. In a statue in the Massimi palace at Rome, he is dressed in the habit of the old physi-

<sup>e</sup> This serves to explain some relievos where Bacchus is attended by the nine muses, much better than they have hitherto been. The muses are the properest attendants of Bacchus under this character, as Cupid is of Venus, Ovid. l. i. el. 12. Id. de Art. Am. iii. v. 348. Stat. 3. Sylv. 3. v. 7. Id. i. Sylv. 5. v. 3. Luc. i. v. 66. Juv. Sat. vii. v. 65. Hor. i. ep. 19. v. 4. The ivy crown is often mentioned as worn by the poets, Virg. Ecl. viii. v. 13. Id. Ecl. vii. v. 25. Hor. i. ep. 3. v. 25. Juv. Sat. vii. v. 29. Ovid. de Art. Am. iii. v. 411. Ovid. de Trist. i. el. 6. v. 3. The laurel crown belonged properly to warriors (Met. i. v. 561.) but, perhaps, were given sometimes to epic poets. Statius speaks of his having both, v. Sylv. 3. v. 9. 115.

<sup>f</sup> The serpent was the mark of those deities, because much used by the ancient physicians in their prescriptions, Fast. vi. v. 751. Stat. r. Sylv. 4. v. 102. Plin. Nat. Hist. 29. c. 4.

cians

cians, and has the mild look mentioned by Ovid, and observable in our modern physicians. His face resembles the Mild Jupiter. As the physicians were surgeons too of old, his right arm is bare, as ready for an operation. In his left he holds his stick, with the serpent twisted about it. These particulars are all marked by the poets, especially by Ovid, in his account of the first introduction of Æsculapius into Rome <sup>g</sup>.

As the Romans thought they could not do too much honour to their founder, they made ROMULUS the son of that god, who must have been the most respected in the first ages of their military state <sup>h</sup>. He is sometimes represented so  
like

<sup>g</sup> Æn. xii. v. 402. Stat. i. Sylv. 4. v. 108. Stat. iii. Sylv. 4. v. 25. Met. xiv. v. 662.

<sup>h</sup> The story of his birth seems to be a part of the vulgar religion only, and not of that of the wise. Livy speaks slightly of it first, but afterwards throws in an expression for the vulgar, Liv. l. i. c. 8. 15. Horace gives a side stroke to it too, l. i. sat. 2. v. 126. The whole story of his birth is represented on a relieve at the Villa Mellini in Rome. It is divided into four compartments. In the first, Mars is going to Rhea as she sleeps by the Tiber. In the second, she is sitting with her twins in her lap, whilst Amulius seems to be upbraiding her. In the third, the two infants are exposed on the banks of the river; and the fourth represents them as cherished by the wolf, whilst Faustus stands surprised at their strange situation. This work is but indifferent. However, the particulars of it are to be met with in other works

like his father, that it is difficult to distinguish their figures asunder. On a medal of Antoninus Pius he appears like Mars Gradivus, with a spear in one hand, and a trophy on his shoulder in the other. It is very likely that several of the figures of Mars, with a trophy so placed, belong rather to Romulus, who was the inventor of trophies among the Romans. The poets speak of his shaking his arms on his shoulder, call him Armifer, and say he carries the glory of his father Mars in the divine air of his countenance <sup>1</sup>.

The story of his deification is well known from the Roman historians. There is no figure of it known to our author; but the poets are very particular in their account of it. They say he was carried up to heaven in the chariot of Mars. He appeared more august, and was clad

of better ages. The descent of Mars to Rhea is not uncommon; and the infants, Romulus and Remus, suckled by the wolf, is very common on medals, gems, and statues. In some of these the wolf appears just as Virgil has described her, which is one instance out of many of Virgil's borrowing strokes from the poets of the first ages, *Æn.* viii. v. 634. *En. An.* l. i. Ovid seems to have copied him, *Fast.* ii. v. 419.

<sup>1</sup> Stat. 5. *Sylv.* 2. v. 126. *Sil.* 16. v. 76. *Æn.* vi. v. 780.



in the trabea, a robe of state, which implies an ecclesiastical, as well as a secular dignity, and consequently sometimes with his lituus, or augural staff, in his hand <sup>k</sup>.

CASTOR and POLLUX were received among the hero gods by the Greeks, and from them by the Romans, who had particular obligations to these deities, and therefore were very willing to retain them in that high station <sup>l</sup>. Their statues were common of old, and were placed, in particular, before the temple of Jupiter Tonans. Their figures in marble, and on family-medals (which are to be met with very often) are exactly alike. They have each a chlamys, and yet are almost naked. Each has a star over his head. Each has his horse of the same colour, and his

\* Hor. iii. od. 3. v. 16. Fast. ii. v. 496. Met. xiv. v. 308. Fast. ii. v. 502. Fast. i. v. 375. Æn. vii. v. 187. Cicero calls it Romuli lituus, and Virgil lituus quirinalis. Cic. de div. i. Æn. vii. v. 187. The lituus usually attends the heads of Julius Cæsar in gems and medals, as a mark of his being, like Romulus, high-priest and king.

<sup>l</sup> They assisted the Romans at the lake of Regilla, and brought the news of Æmilius's decisive victory to Rome, the very day it was obtained. See Liv. l. ii. c. 20. and xlv. c. 6. Minucius Felix laughs at these legends; and they are ridiculed by Cotta, the Academic, Min. Fel. p. 43. Cic. de nat. deor. l. 2.

spear, held in the same posture. In a word, each has the same make, look, and features. In the descriptions too of the poets, never were twins more alike <sup>m</sup>.

<sup>m</sup> Ovid. Met. viii. v. 375. Stat. Theb. v. v. 440. Apollo, in Lucian, begs Mercury to tell him how to know one from the other.

BOOK

## B O O K III.

*The MORAL DEITIES: or, the DEITIES who presided over the virtues of men, and the conduct of human life.*

THE Romans were enjoined in the laws of the twelve tables, to erect altars in honour of those MORAL BEINGS, by whose aid mortals obtained a place in the heavens<sup>a</sup>. These deities were supposed, of old, to inspire men with some particular virtue, or to bestow those things which tend to glory or happiness, or to preside over the conduct and events of human life. The poets are very sparing in their descriptions of these moral beings; they speak of them indeed as persons, but say little of their attributes or dress, or the appearances they make. The artists are much fuller on this head. There is scarce a

<sup>a</sup> The law runs thus: Eos qui cœlestes semper habiti, colunto, et ollos quos endo cœlo merita collocaverunt, Herculem, &c. ast olla propter quæ datur homini adscensus in cœlum, mentem, virtutem, fidem, &c. eorumque laudum delubra sunt, Tab. II. c. 4. Cic. de leg. l. 2. c. 8.

virtue or blessing of life but what is represented on the medals of the emperors <sup>b</sup>.

MORAL PHILOSOPHY is represented on a sarcophagus in the Capitoline-gallery <sup>c</sup>, leaning on a column, with a mild and serene air, and giving instructions to Socrates. She looks kindly while she instructs, and nothing of the sullen or severe appears in her face. She is dressed in a robe of dignity <sup>d</sup>, and is called (in a fragment of Afranius) the daughter of Experience and Memory.

PRUDENCE (or GOOD SENSE) was received very early as a goddess, and had temples dedicated to her, particularly on the Capitoline-hill <sup>e</sup>. On a medal

<sup>b</sup> These figures were put on the reverses out of flattery, and often on those of a Nero or a Domitian, with the distinguishing mark S. C. (*senatus consultum*) to shew it was a piece of national flattery.

<sup>c</sup> In the front of the relievo are the nine muses, and at the other end, Homer conversing with his muse.

<sup>d</sup> From a line in Cæcilius, she seems to have been sometimes represented in a meaner garb, perhaps in allusion to the poverty of her followers the philosophers.

<sup>e</sup> She is called also Providentia, but when they used it for divine providence, the usual inscription on medals is, PROVIDENTIA DEORUM, when for human prudence, PROVIDENTIA CÆSARIS. Mens, or mens bona (good sense) is sometimes used for the same, Cic. de nat. deo. l. ii. Liv. l. xxii. c. 9. 10. Petronius calls Poverty the sister of Mens bona;

medal of Gordianus, she is represented with a rule (or measure) in her hand, and a globe at her feet, to show not only that the emperor, by his prudence, kept the world in order, but that the affairs of human life are by her regulated as they ought to be.

JUSTICE (or rather EQUITY) is represented on a medal of Galba with a pair of scales in her hands, held exactly even. Her flight to heaven, when the world grew vile and corrupt, is described by Virgil, but more fully by Aratus in one of his finest digressions. There is nothing descriptive of her person, except a passage in Petronius, who, upon the breaking out of the civil wars, describes her as discomposed, with her hair all loose and disordered <sup>f</sup>.

FORTITUDE (on a common medal of Adrian) is represented with an erect air, resting on a spear with one hand, and holding her sword in the other. She has a globe under her feet, to show that by her the Romans were to conquer the world. From their military turn, they gave Fortitude the name of Virtus, or the Virtue, by way of excellence, by which they understood

bona: and Ovid describes her following Cupid's chariot with her hands tied behind her, as his slave, Am. l. i. el. 2. v. 32.

<sup>f</sup> Virg. Geo. ii. v. 474. *Φαίη*. v. 97. Petr. v. 253.

not



not only military courage, but a firmness of mind, and love of action; a steady readiness to do good, and a patient indurance of all evil <sup>g</sup>.

VIRTUS is spoken of personally, both in verse and prose. She had several temples at Rome, with representations in them of her. Though these may be all lost, her figure is common on the medals of the emperors <sup>h</sup>. On these she is dressed like an Amazon. She is sometimes in a coat of mail, or a short succinct vest, with her legs bare, like the Roman soldiers. She has a manly face and air, and generally grasps a sword or spear in her hand. Her dress shows her readiness for action, and her look a firmness not to be conquered by difficulties or dangers <sup>i</sup>.

#### TEMPERANCE

<sup>g</sup> Cicero speaks of Virtus and fortitudo as the same thing, and that it includes a love of action, *Tusc. quæst. l. ii. p. 392. l. v. p. 501. de nat. deor. l. i. p. 23.* The best definition of Virtus seems to be St. Paul's, "A patient continuance in well-doing," *Rom. ii. 7. Hor. iii. od. 24. v. 44.*

<sup>h</sup> Our author thinks her figure more common than is imagined, and that in the *Admiranda*, what Bartoli takes to be the genius of Rome, is this goddess; as where she is giving the globe to M. Aurelius, and where she is guiding Titus's chariot, and conducting Adrian home.

<sup>i</sup> The difficulties attending the dictates of the goddess Virtus (or of a virtuous life) were strongly expressed in the ancient emblem of a person climbing up a steep rocky mountain,

TEMPERANCE was supposed to inspire men with a resolution of curbing their desires and appetites.

tain, and meeting many obstacles in his way ; but, when at the top, finding himself in a delicious country, with every pleasing object about him, Hor. l. iii. od. 24. v. 44. Ovid. de Art. Am. ii. v. 537. Id. Her. ep. xx. v. 44. There can be no virtue without choice. It is as Cicero says, the going through troubles and difficulties out of judgment and choice. The poets seem to make the character of Virtus too rigid, Luc. vi. v. 254. Stat. Theb. x. v. 646. 7. v. 53. They generally oppose Virtus to Voluptas, and talk of the two different paths of life. The path of Virtue is described as leading through difficulties and troubles to glory and happiness, and the path of pleasure as leading through gaieties and enjoyments, to misery and dishonour, Juv. sat. x. v. 364. The first, they say, notwithstanding the hardships attending it, is to be chosen for the sake of the end. As the determining this choice is the most important thing to every man, we find it shadowed forth by the poets and moralists of all ages. Pythagoras used to point out the paths of life, in a hieroglyphical way, by the make of the Greek letter Upsilon  $\Upsilon$ . The generality, he says, took the broad road to the left, and the virtuous, the narrow line to the right. Cebes has given more at large an excellent picture of human life. Silius introduces a choice, where he is speaking of Scipio Africanus, the greatest man Rome ever bred. He makes Virtus and Voluptas appear to young Scipio, whilst he is ruminating whether he should fling himself into the war, or retire into the country. He hears their speeches, is determined by Virtus, and pursues a course of good and great actions. The poet's description would make an admirable picture. See Sil.

appetites. Though the figure of this goddess does not appear on any Roman medal, yet it is plain, from several expressions in the Roman writers, that the goddess TEMPERANTIA was represented with the attribute of a bridle in her hand<sup>k</sup>.

### PIETAS,

Sil. xv. v. 130. This choice is plainly taken from that of Hercules in Xenophon, one of the noblest lessons of antiquity, and of which our author has given a translation in Polymetis, p. 157. These choices are much more common than has been imagined. Thus the stories of Ulysses and Circe, and of the same hero and the Syrens, were of this kind. Horace seems to allude to both, l. i. od. 17. v. 20. and l. i. ep. 2. v. 26. The choice, or judgment of Paris seems to be the Asiatic way of telling the same story. The goddesses of Wisdom, Pleasure, and Power, plead before Paris in his youth: he prefers Pleasure, to his own, and his country's destruction, Ovid, Her. ep. xvi. v. 88. Lucian, in his first book, tells this story in the most picturesque manner. Solomon's choice may be also an instance of this way of instruction.

These choices were so familiar, that the poets often allude to them in other things, besides a virtuous or a vicious life. So Persius, of chusing between Avaritia and Luxuria, and Ovid, in his doubt whether he should write elegies or tragedies, Pers. sat. v. v. 132. Ovid, l. ix. el. 2. This whole elegy is slung into the manner of the antient choices.

<sup>k</sup> Thus, frænare animum; iras frænare: so Horace, animum frænis compeſce. And, speaking of any things excessive, they use the words effrænus, effrænatus [unbridled].

PIETAS, as the goddess of DEVOTION, is represented as veiled, and casting incense on an altar<sup>1</sup>. The poets speak of her serene face and modest air, and describe her as dressed in white, the colour of innocence, and therefore most proper for devotion<sup>m</sup>.

She is also represented as productive of the good and virtuous offices of life. Thus, instead of an altar, she has sometimes the attribute of a stork ; and then signifies the duty of children towards their parents, or the affectionate behaviour of parents to their children. There are figures of her with one, two, and sometimes three children, before her, like our figures of Charity, which may signify, in general, that our love of God is best shown in our good deeds to one another.

bridled]. Cicero speaks of all the cardinal virtues in a personal manner. See the whole passage, in *Tusc. quæst.* l. iii. His definitions say the same thing that a bridle does in a figure.

<sup>1</sup> The Romans, in their solemn devotions, covered their heads with a long veil. Ovid, *Fast.* l. iii. v. 364. *Lucr.* v. 1198. The vestal virgins were therefore always veiled.

<sup>m</sup> *Stat. Theb.* ii. v. 460, 494. Silius invokes this goddess to wipe away the tears from the face of a good man in trouble. A good hint for a painter now, who was to draw a person under affliction for the loss of an affectionate parent. See *Stat.* l. iii. *Sylv.* 3. v. 7.

FIDES,

FIDES, or the goddess of HONESTY, or FIDELITY, is represented with an erect open air, and clad in a thin transparent dress. The poets call her blameless and incorrupt, and the companion and sister of Justice. They represent her as grey-headed and very old ; but this cannot be seen in her figures, as they are only on medals<sup>n</sup>.

PUDICITIA, the goddess of CHASTITY, or MODESTY (chiefly relating to the marriage-bed) is represented like a Roman matron, with a veil and long robe. She is spoken of personally even in prose<sup>o</sup>.

CLEMENTIA, or the goddess of CLEMENCY, is distinguished, in her statues and in the poets, by the mildness of her countenance. She has in her hand an olive branch, as a mark of her peaceful and gentle temper<sup>p</sup>. These

<sup>n</sup> Hor. l. i. od. 35. v. 22. od. 18. v. ult. od. 24. v. 7. Sil. ii. v. 484. Æn. i. v. 293. When they promised any thing of old, they gave their hand upon it (as we do now) and therefore she is represented as giving her hand, and sometimes as only two hands conjoined, Val. Max. l. vi. c. 6. Sola Fides seems to mean downright honesty, Liv. i. c. 21.

<sup>o</sup> Juvenal says humourously, " She was once upon earth, " but has quitted it ever since Jupiter had a beard." Sat. vi. v. 16. See Val. Max. l. vi. c. 2. There was one statue of this goddess only for the ladies of quality to worship, and others for the women of lower rank, Liv. l. x. c. 23.

<sup>p</sup> It is a question whether she was admitted as a goddess in the earlier and more warlike ages of the state. The fullest passage



These are the chief of the moral beings. Next to these come those beings, who were supposed to be the GIVERS of the BLESSINGS of LIFE; such were the following :

FELICITAS, or the goddess of HAPPINESS, is represented with the caduceus of Mercury in one hand, and the cornucopia in the other, as emblems of peace and plenty, the two chief ingredients of happiness<sup>a</sup>. — HEALTH is distinguished by her serpent. Little is said of her, as so large a share of her honour is given to Æsculapius. — LIBERTY is characterised by her cap and wand, both which refer to the customs used by the Romans in setting their slaves free. Both these badges are alluded to by the poets, but they never describe the goddess herself<sup>r</sup>. — SERENITY looks firm and easy: she rests on a column with one hand, and holds a sceptre in the other. It is the passage about her is in Statius, who speaks of an altar to her, not at Rome, but at Athens, where Misericordia [mercy] was made a goddess, but, perhaps, was not received as such by the Romans at all. See Stat. Theb. xii. v. 492. Quint. Instit. Orat. l. v. c. 12.

<sup>a</sup> Horace speaks of her under the name of Faustitas, and hints that she chuses to dwell in the country rather than in cities, L. iv. od. 5. v. 18. l. i. ep. 1. v. 3. Pers. Sat. v. 82.

<sup>r</sup> The cap was a mark of liberty used on all occasions, Val. Max. v. c. 2. l. viii. c. 6.

who

who rules the mind in the steadiest and best manner. — CHEARFULNESS is distinguished by a sprig of myrtle (the plant of Venus the goddess of gaiety) and a cornucopia. We may be easy under want, but plenty makes us chearful. This goddess is seen on medals with a palm-branch, and sometimes with two or three children about her, to denote the happiness of the married or unmarried state. — JOVIALTY holds a wreath of flowers in her hand, generally used in festivals, and which were strong emblems of the short duration of such pleasures\*.

SPEES, the goddess of HOPE, is represented standing, with a rose-bud, just opening, in her hand†. Hope is the great softener of the distresses of life, and was left at the bottom of Pandora's box, as the only refuge against all the evils which were let loose into the world. — SECURITY is sitting, and resting her head against her hand, in an easy and careless posture. Probably she was represented sometimes as leaning against a column. Horace (l. i. od. 35. v. 14.) seems to allude to this attribute, though neither

\* The three last are called by the Romans *Tranquilitas*, *Hilaritas*, and *Letitia*. They are not described by the poets.

† This representation is as just as it is pretty. Had the flower been full blown, it would have been too much for this goddess, and were it quite closed up, it would not be enough. It is therefore only opening.

he nor any other poet say any thing descriptive of her person. — CONCORD and PEACE, the givers of amity and good-will, the first between people under the same prince, and the other between different nations, are represented with a mild countenance, and crowned with laurel. Concord (on a gem of Gordianus) holds two cornucopias, implying perhaps that agreement often doubles the advantages we receive. Peace is distinguished by her joint emblems, the olive-branch and caduceus; and sometimes has corn in her hands, and fruits in her lap<sup>u</sup>. — PLENTY (called COPIA by the poets, and ABUNDANTIA on medals) is seated on a chair, like the common Roman chairs, only the sides are wrought into cornucopias, to denote her character<sup>w</sup>.

<sup>u</sup> Ovid, *Fast.* i. v. 712. *ibid.* vi. v. 92. *Tibul.* l. i. el. 10. v. 70. The author of *Medea* gives a sketch for a picture of peace, tying the hands of Mars behind him, *Med. Act.* i. chor. v. 66. In the temple of Janus, of old, was a representation of War or Discord, and of Peace; and the shutting the gates in the time of peace, seems to have been as much to keep this goddess from going out, as to hinder Discord from getting loose, *Fast.* i. v. 281.

<sup>w</sup> *Hor. Car. Sæc.* v. 60. *Hor.* l. i. ep. 12. v. 29. l. i. od. 17. v. 16. *Fast.* v. v. 128. *Met.* ix. v. 88. There is another goddess of this sort on medals (particularly on one of Antoninus Pius) called ANNONA, she has corn in her hand, and the beak of a ship by her, probably to show some temporary supply of corn by sea, when Rome was in want of it.

VICTORY

VICTORY is represented with wings, and almost in the attitude of flying, with her robe as carried back with the wind. She holds in her hand, as the reward of great conquerors, a laurel-crown which, with the palm-branch and a trophy, were her general attributes. Her wings and robe are described as white. She is sometimes hovering between two armies engaged, as doubtful which side to chuse; and sometimes standing fixed to the army she is resolved to favour \*.

HONOS or GLORY is the only male deity among the moral beings. He and Victory are the attendants of Virtus. He holds a spear in his right hand, and treads on a globe, like Fortitude, and probably for the same reason. The artists give him a grave steady look †.

#### PROVIDENCE

\* Hor. l. iv. od. 3. v. 9. Sil. xv. v. 99. Met. viii. v. 13. De Art. Am. ii. v. 540. Victory is represented as drawn by two horses, particularly in the Roman-family medals, which had their name from her. There was a picture at Rome, in which she was ascending to heaven in a chariot drawn with four horses, as she appears on the Antonine pillar carrying up her hero thither. The trophy was a proper mark for her at Rome, as there was one or more before the door of every officer who had gained any advantage over their enemies. Plin. Nat. Hist. 33. c. 3, and c. 10. l. 35. c. 2. Hor. l. i. od. 1. v. 6.

† Probably that he might not appear too much elevated and like vain-glory. For the same reason perhaps he was called  
Honos,

PROVIDENCE is represented as resting on her sceptre with one hand, and pointing downward with the other to a globe at her feet, to denote her governing of all things here below<sup>z</sup>. Providence is not spoken of personally by any of the Latin poets of the three good ages ; nor, though Prudentia and Providentia had much the same meaning, is there any description of this goddess, under that name, any more than the other.

From the different sorts of ignorance that have prevailed in different ages, there were other deities, besides Providence, supposed to direct the world, and guide the actions of man, such as Necessity, the Destinies, Geniuses, and Fortune.

Honos, and not Gloria, because the latter was used sometimes in a bad, as well as in a good sense, Hor. ii. ep. 1. v. 178. Sil. xv. v. 98. There is no figure of Gloria among the antiques. Flaccus gives a fine image of her, Argon. i. v. 78.

<sup>z</sup> Though the old Romans supposed Providence to preside over the universe, they seem to have followed the great rule of reasoning only from what they knew. They experienced the influence of Providence in the station allotted them, and therefore represented her with the globe of the earth at her feet, Cic. de divin. i. c. 51. On a medal of Pertinax, this goddess stands in an erect, noble posture, with her hands lifted up, as if she had just thrown a terrestrial globe (which is over her) into the air, and was saying, "Remain thou fixed in that point;" or perhaps it might be a representation of the projectile force, as we call it, since the motion of the earth was believed of old.

The



The heathens of old supposed every thing to be fixed, not only the happy, but the unfortunate events in life. These eternal decrees of what every one was to do or suffer were represented by orders written on tablets of brass kept by the PARCÆ or DESTINIÆ; one of whom, and sometimes all three, were supposed to spin out the thread of life, chequered unequally with two colours, with more of white or more of black, according as each man was to have a greater share of happiness or unhappiness. This notion was borrowed from the Greeks by the Romans though it was capable of undermining all the virtues, and particularly their great favorite industry. Probably there was no personal representation of FATE among the Romans, but it seems with them to have included every thing spoken by Jupiter. If this were the case, Fate will signify only the words or decrees of Jupiter, and the Destinies will be the persons to put them in execution<sup>a</sup>.

This NECESSITY is (though Fate was not) represented as a person. In a statue in Montfaucon, she holds in her right hand a *clavis trabalis*, or one of those vast nails or pins that fastened the beams of brass in the strongest buildings.

<sup>a</sup> *Fatum est quod Jupiter fatur.* According to the old theology, what Jupiter said or decreed, must be accomplished by the ministry of the destinies.

This

This (with her other attributes mentioned by Horace) was used as emblems of firmness and stability <sup>b</sup>.

The three DESTINIES (as hath been said) were deemed the dispensers of the eternal decrees of Jupiter, and were all supposed to spin the parti-coloured thread of each man's life. They are represented on a medal of Dioclesian, each with a distaff in her hand, and several expressions of the poets refer to the same idea <sup>c</sup>.

<sup>b</sup> See Hor. l. i. od. 35. v. 20. He mentions the first, the *clavi trabales*, of which there is one (that was used in Agrippa's portico to the rotunda) still kept at Florence as a curiosity. It weighs near fifty pounds — The *Cunei* (here mentioned also) were used to make things closer and firmer. Hence *cuneo* signifies to join or fasten in buildings as one joint or stone is coquetted into another. The Romans used no cement in their noblest buildings. The stones were very large, and often fastened together with cramping irons, and lead poured into the interstices. This answers to the *uncus* and *liquidum plumbum* mentioned in this passage. The *uncus* might be styled *severus*, as used sometimes in executions; but it may mean something equivalent to our cramping irons. By *manu athena*, Horace seems to allude to the brazen statue of Necessity carried in the procession to the goddess Fortune, to whom the ode is addressed. Brass and adamant were always used to express the most durable things. Horace elsewhere says her *clavi* were of adamant, l. v. od. 24. v. 8.

<sup>c</sup> Mart. l. iv. ep. 54. Vir. Ecl. iv. v. 47. Ovid. ad Liv. v. 164. Id. l. ii. el. 6. v. 46. Their names are Clotho, Lachesis, and Atropos.

The

The figures of these goddesses are very uncommon. The best description of them is in Catullus. It is a perfect picture. They are extremely old, and dressed in long robes, which are white, and edged at the bottom with purple. They have rose-coloured veils on their heads, fastened with white vittæ or rubans <sup>d</sup>.

The GENII were a sort of divinities that were supposed constantly to attend each single person from his birth to his death, and to begin to exist with those they were to attend, and to cease to exist when they died. The geniuses of the women were called Junones <sup>e</sup>. These genii seem to be nothing else but the particular temper of each person made into a deity ; and as a man's temper is in a great measure the cause of his happiness or misery, each genius was supposed to share in all the enjoyments and sufferings of the person he attended. Hence the expressions of indulging or

<sup>d</sup> They are represented as spinning, and at the same time singing the fortunes of Achilles at Peleus's wedding. The poet gives the form of one of their songs divided into stanzas, which seem to be sung by turns, all joining in the last line, which is the same in each stanza, and to which Virgil seems to allude, *Ecl. iv. v. 47*. See Catullus *de nupt. Pelei. 62. v. 319*.

<sup>e</sup> Plin. *Nat. Hist. c. 7*. The women, sworn by their Junos as their lovers did sometimes, Tib. *l. iv. el. 13. v. 16*. This shews the force of a line in Juvenal, *sat. ii. v. 98*.

defrauding your genius <sup>f</sup>. A man's temper, say the ancients, is the chief former of his good or bad fortune ; this genius therefore may be said to preside over every man's life <sup>g</sup>. The poets say nothing of the dress or attributes of these deities, but in some antiques and on medals, they are dressed like the persons over whom they preside <sup>h</sup>.

FORTUNE was also thought to direct the events of human life. She was looked upon by the wise as an usurper, and as such placed in heaven only by the populace, who applied to her at last in all their wants. At the same time she was repre-

<sup>f</sup> Pers. sat. v. v. 151. Ter. Phorm. act. i. sc. 1.

<sup>g</sup> These ideas will partly explain three of the most difficult lines in Horace, l. ii. ep. 2. v. 189. He closes them with saying, *Vultu mutabilis ater et albus*; which may signify no more than that your genius looks pleased or displeased, according as things go well or ill with you. Thus Hannibal's genius came smiling to him, to incite him to go into Italy; and Brutus's looked frowning upon him before the battle of Philippi.

<sup>h</sup> Thus the genius of a vestal, in an ancient statue, is in the habit of that order; and on a medal of Julia Mammæa, the genius is in the dress of the Roman empresses, holding the emblem of *Spes* (or a rose-bud) in one hand, and of *Virtus* in the other, to signify that the genius of that empress was the defence and hope of the empire. These compliments by the artists are not to be regarded, since even the genius of Nero on his medal is represented with an altar, patera, and cornucopia, as marks of that emperor's piety, and of the plenty and prosperity of his reign.

sented by the poets as a divinity that could not deserve much respect <sup>i</sup>.

Fortune is represented sometimes with wings and a wheel by her <sup>k</sup>, to show her inconstancy, and sometimes with a wheel only, to show she presided over the expeditions of the emperors and their happy return. She is then called on medals *Fortuna redux*. Her usual attributes are the cornucopia, as the giver of riches, and the rudder in her hand, often rested on a globe, as directress of all worldly affairs.

The incoherences in this goddess's character caused several distinctions. The Romans had a Good and Bad, a Constant and Inconstant, Fortune. The *Bona Fortuna*, according to Horace, is dressed in a rich habit, and the *Mala Fortuna* in a poor one: the Constant Fortune, or *Fortuna Manens*, is without wings, and sitting in a stately posture. She has a horse, as an animal of swiftness, which she holds by the bridle. The

<sup>i</sup> Juv. Sat. x. v. ult. They speak of her as blind, Ovid. ad Liv. v. 374. inconstant, Hor. l. i. od. 54. v. 26. unjust, Stat. Theb. xii. v. 505. as delighting in mischief, Hor. l. iii. od. 29. v. 51. Cybele (on an ancient gem) turns away her head from Fortune, in the attitude of rejecting her. See Plin. l. ii. c. 7.

<sup>k</sup> Ovid alone represents her as standing on a wheel, ad Liv. 52. She is never represented so by the artists.



Inconstant Fortune is winged as ready to fly away. Horace speaks of both as deserving the favour of one, and as being above the power of the other<sup>1</sup>.

The old Romans have talked of the statues of their deities, as turning their faces to them, if they attended to their prayers, and from them, if they did not. Hence Fortune had the title of *Fortuna Respiciens*<sup>m</sup>.

The Fortune worshiped at Antium seems to have been of the most exalted character among the Romans. In a solemn procession to her honour (alluded to by Horace) the statue of Necessity was carried before her, and after her those of Hope and Fidelity. Every thing she decrees

<sup>1</sup> Plin. xxxvi. c. 5. l. ii. c. 7. Hor. l. i. od. 35. v. 24. l. iii. od. 29. v. 56.

<sup>m</sup> Stat. Theb. i. v. 662. Virgil says the same of Liberty, Ecl. i. v. 28. Livy speaks of a *Fortuna Vertens*, whose figure turned it's head from you, Liv. l. ix. c. 17. Juvenal (sat. vi. 625.) alludes to a statue, representing Fortune as a patroness of infants exposed in the streets. She held a naked child tenderly in her arms, and looked kindly upon it. In this passage *improba* relates not to Fortune, but to the lady, who having no children of her own, wickedly brought suppositious ones into the family. There is a Tuscan figure of her mentioned by Buonaroti. Agostini has a gem of her, and calls it *Dea Rumilia*, whose proper character is that of suckling children. *Ruma* in old Latin signifies a breast. Hence perhaps the fig-tree, under which Romulus and Remus were nursed, might be called *figus ruminalis*.

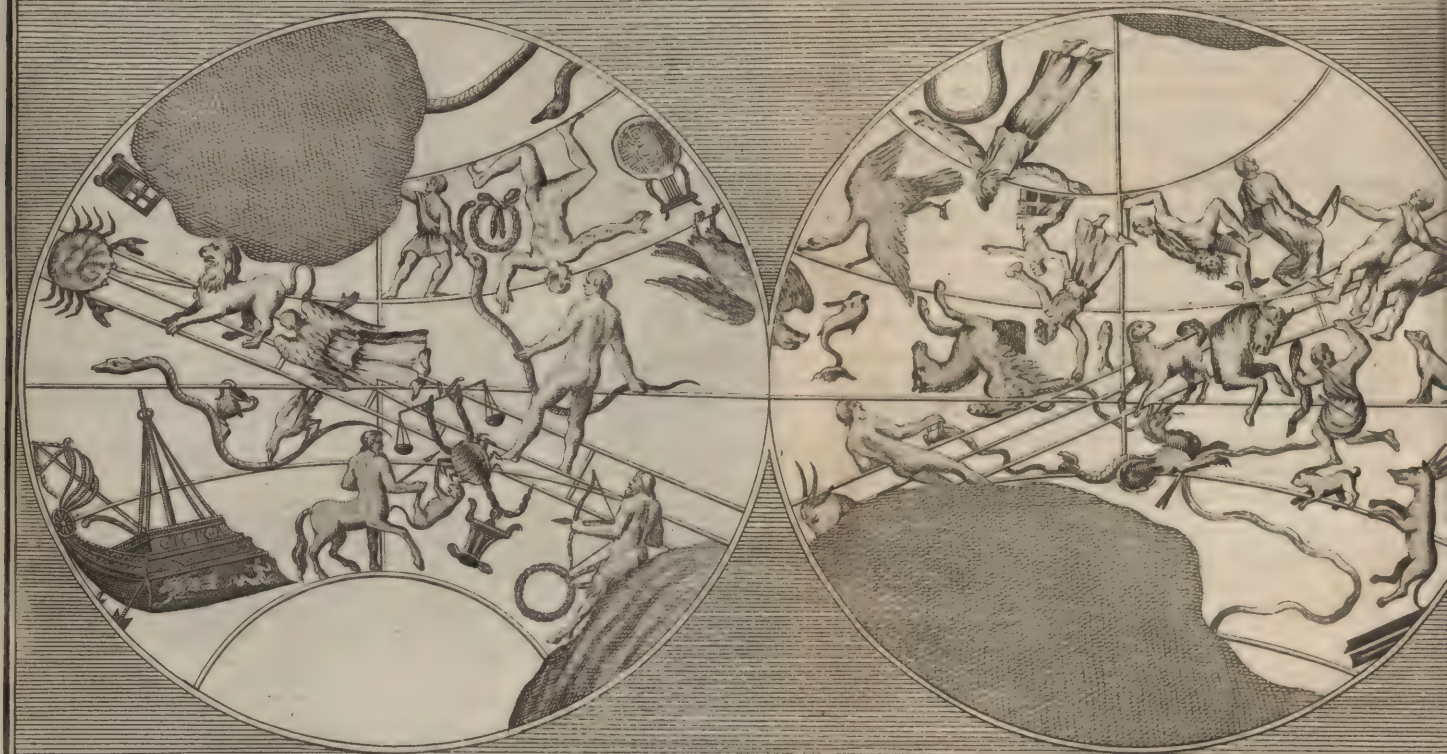
is as fixed as fate, and she has two of the most considerable virtues as attendants in her train<sup>n</sup>.

• The ancient (as well as the modern) Romans, dealt much in processions, wherein they carried their gods with great pomp to some fixed place, and then back again to their shrines. See Hor. l. i. od. 35. At Prænestæ Fortune was also highly worshipped. Statius (l. i. Sylv. 3. v. 80.) speaks of several Fortunes there, and calls them Prænestinæ Sorores; but what their characters were, is no more known than those of the three Fortunes mentioned by Vitruvius, l. iii. c. 1. There were several others, as the Fortis Fortuna, the Fortuna Romana, the Fortuna Virilis, and the Fortuna Muliebris. The Fortuna Romana is mentioned by Lucan in a verse, from which we learn either that Pompey's head was put on the statue, or the statue was made to resemble Pompey's air and features, to denote he was their Good Fortune, Luc. viii. v. 686. This compliment grew so common afterwards, that numbers of the statues which pass for deities at present, are nothing else but emperors or empresses in masquerade.

[The temple of Fortuna Virilis, from the poorness of the materials and style of the architecture, is supposed to be the most ancient in Rome.]







## B O O K IV.

*The* CONSTELLATIONS, PLANETS,  
TIMES, and SEASONS.

## C H A P. I.

The CONSTELLATIONS <sup>a</sup>.

**T**HOUGH the Roman poets do not, like Manilius, professedly treat of the constellations, yet they allude to them so often and so particularly,

<sup>a</sup> The idea of the most considerable men among the old Romans was (like that of Plato and Socrates) that after their decease, they were translated to some star or constellation. *Inter Sidera relatus* was a common expression. They believed that Perseus, Chiron, and others, were actually placed among the stars, and it was the usual compliment of the poets to the emperors, to say, they would have a place there when they departed this life. The ancients had some notion of the stars being a sort of worlds spread about the great expanse and that each constellation had it's presiding intelligence. It did not signify whether this intelligence (and much less his district) was of this or that particular shape. It might be as well of the form of an inanimate being as of a human body. It's being bounded by lines that make a lyre, or a ship, or an altar, is no objection to it's being governed by one. Hence all those strange figures that are said to be in the heavens, and are placed on the globes. There are many passages



particularly <sup>b</sup>, that there is no understanding their poems, without some knowledge of the figures of them on the ancient globes <sup>c</sup>.

in the poets which are not to be rightly understood, without this idea of the stars being animals or animated beings, as Cicero calls them. *Vir. Geo.* ii. v. 342. *Met.* i. v. 75. *Stat. b.* iii. *Sylv.* 2. v. 15. *Theb.* viii. v. 274. Plautus introduces Arcturus to speak the prologue to his *Rudens*.

<sup>b</sup> Virgil in his *Georgics*, and Ovid in his *Fasti*, even make it part of their proposition, *Geo.* i. v. 2. 207. *Fast.* i. v. 2. Manilius treats not only of the figures of the constellations, and their bearing to each other, but the effects they have on the temper and fortunes of those who are born under such or such constellation, which is so far of use, as he fits his predictions to the figure or air of the constellation he speaks of. Thus, because Cepheus looks severe, those (says he) who are born under him will be censorious. And so of the rest.

<sup>c</sup> This is become still more necessary at present; for we have not only been unassisted by these ancient figures, but have been misled by the modern ones: for though the constellations on both globes are pretty much the same, yet either their characters or dress, or air or attributes, have been changed in almost every one of them; as will easily appear, by comparing the figures on the Farnese-globe (the only ancient one perhaps in the world) with the representations on the best of our modern ones. This has been so little regarded, that even some celebrated Mathematicians told our author, they always imagined there was not any difference at all. *Quint. Inst.* l. iv. c. 4.

Our author, therefore, has considered each figure apart on the Farnese globe, together with what the poets have said in relation to any of them. To this end he made use of a drawing of the two hemispheres ; a copy of which is prefixed to this chapter.

Though the stars were thought by the ancients to be innumerable, yet the constellations on their globes were under fifty. Of these the Farnese globe (though much injured by time or it's keepers) has preserved to us above forty. The principal lines, as the arctic and antarctic circles, the tropics, the æquator, and zodiac, and consequently the five zones, are marked out on this globe, but without any stars. To avoid the confusion that so many figures may be apt to give, the constellations to the north of the zodiac are first considered ; then those on the zodiac itself, and lastly those to the south of the zodiac.

DRACO, or the GREAT SERPENT, by the northern pole, spreads itself into both hemispheres, and rolls, according to the poets, between, as well as round, the two Bears<sup>d</sup>.

The ARCTI, or BEARS, are lost on the Farnese globe. Helice, or the greater Bear, had

<sup>d</sup> Stat. Theb. v. v. 550. Virg. *Geo.* i. v. 245. Ovid. *Met.* iii. v. 45. Man. i. v. 307.

it's tail towards the head of Cynosura, or the lesser Bear. Before the discovery of the compass, these were the great directors in navigation °.

Boötes was behind the greater Bear, or Charles's wain (so called from the Roman Plaustra) and appears in the act of driving it on. He is dressed like a countryman, in a short tunic, with his legs and arms bare, and the pedom pastorale in his right hand. Arcturus was on his breast f.

CORONA, or ARIADNE'S CROWN, at Boötes's right hand, is a wreath of flowers and leaves fastened with a ribband, and makes such a circular appearance in the heavens, though it is turned to a Gothic crown on our globes g.

ENGONASIS, or INGENICULUS, is so called from his kneeling, the reason of which was unknown in the times of Manilius, and even of Aratus. Avienus will have it to be Hercules almost tired with his long fight with the serpent that kept the garden of the Hesperides; in memory of which Jupiter placed his figure in the

° Aratus, v. 49—54. Man. i. v. 302. Ovid. Fast. iii. v. 108.

f Avien. v. 104. 262. 271. Man. i. v. 317. Id. v. v. 20.

g Man. i. v. 323. Met. viii. v. 182. Gemmæ, when used of this constellation, should be taken in the natural sense, as signifying buds or leaves. Man. v. v. 269.

heavens,

heavens, with his heel bruising the great serpent's head. He is quite naked<sup>h</sup>.

OPHIUCHUS or SERPENTARIUS, is also naked, and holds another serpent in his hands. Manilius speaks of him and the serpent as fighting together, and that so equally, that the combat must last for ever. The old globe is not so picturesque ; for the serpent in his hands seems rather to threaten Boötes than the person who holds it<sup>i</sup>.

The figure of LYRA shows that the lyra and testudo of old were the same, for the bottom part of it consists of the entire shell of a tortoise. It has only six strings, but there is a space for a seventh, which seems to be defaced, or perhaps was omitted in memory of the Pleiad that has disappeared ; for it had seven at first, in allusion to the number of the Pleiades<sup>k</sup>.

AQUILA, just under Lyra, is described as flying with the fulmen in his talons ; whereas here he is without it, and standing in a quiet posture<sup>l</sup>. His head is in the other hemisphere, near the Dolphin.

<sup>h</sup> Man. i. v. 315. Arat. v. 65. Avien. v. 193.

<sup>i</sup> Man. i. v. 336.

<sup>k</sup> Fast. v. v. 196. Manilius speaks of it's cornua or horns, which have been accounted for, Man. i. v. 325.

<sup>l</sup> There was doubtless some difference in the ancient as well as in the modern globes, and this is a very great instance of it. Fast. vi. v. 196. Man. i. v. 345. Id. v. v. 484.

The figure of the *DOLPHIN* is spoken of as very aptly marked out by the disposition of it's stars <sup>m</sup>. From an expression in Manilius, it may be inferred, that the Dolphin on the ancient painted globes was of a dark colour. On such a ground, the stars (when represented) must have appeared to great advantage <sup>n</sup>.

*CYGNUS*, or the *SWAN*, both here and by the poets, is represented in the attitude of flying. Before the left wing is a line, almost worn out in the Farnese globe, which may be the *Sagitta*, as it is said to be just by *Cygnus*. All that is observed of so plain a figure, is, that it was marked out by the stars contained in it <sup>o</sup>.

The five next constellations all relate to one another. *PEGASUS*, or the flying horse, on which *Perseus* rode, is described, as he is here, in a rapid flying posture, though there is but half his figure. His mane is described by *Avienus*, like the manes of the two fine horses on *Monte-Cavallo* at *Rome* <sup>p</sup>.

<sup>m</sup> *Man.* v. v. 412. *Faſt.* ii. v. 79.

<sup>n</sup> The expression is *Cæruleus*. Nothing is more perplexing than the Latin names of colours. It is plain from many instances, that *cæruleus* was used for some dark colour *Vir. Geo.* i. v. 453. *Æn.* iii. v. 195.

<sup>o</sup> *Man.* i. 341. 343. *Id.* v. v. 25. *Avien.* v. 635. 691.

<sup>p</sup> *Man.* v. v. 24. *Id.* i. v. 350. *Avien.* v. 487. 473.



ANDROMEDA extends her arms, and is described as chained to a rock even in the heavens, with grief and fear expressed in her face ; and is remarked as turning from her barbarous mother, as on the globe <sup>q</sup>.

PERSEUS holds his sword in one hand, with the head of Medusa in the other, which agrees with the poetical accounts ; only there should be a hook on his sword, which perhaps is effaced <sup>r</sup>.

CASSIOPEIA, the mother of Andromeda, is seated on the arctic circle, and represented with a disturbed air, as Cepheus her father is with a severe one. They retain the same character in the heavens as they had upon earth <sup>s</sup>.

The DELTOTON or TRIANGLE, is quite effaced, or was omitted. It was not capable of any poetical description. It is said to lie in the space between Andromeda, Perseus, and Aries, which space is of a triangular form <sup>t</sup>.

ERICTHONIUS, or HENIOCHUS, commonly called Auriga, or the Charioteer, appears without his chariot, though in the posture of driving one.

<sup>q</sup> Man. i. v. 358. Avien. v. 467. Cic. de nat. deo. ii. c. 48.

<sup>r</sup> Met. iv. v. 665. Luc. ix. v. 680. Man. v. v. 22.

<sup>s</sup> Man. i. v. 355. Man. v. v. 446.

<sup>t</sup> Avien. v. 537. Man. i. v. 354.]

In his right hand, he holds his whip, as in his left were the Hædi and Capella, which he held before his breast, and therefore are not seen, as his back is turned towards us. Probably in some ancient globes his chariot was represented too <sup>u</sup>.

These are all the northern constellations on the globe. The signs of the zodiac are next to be considered.

CANCER, according to Manilius, was represented without eyes ; so that what is seen on the globe is only the socket for them. The figures were generally represented on the ancient globes as alive and in action ; for which reason Cancer, when painted, was of a black colour, though the moderns paint him red, as if boiled <sup>w</sup>.

LEO is described as furious and roaring, and is represented so on the globe. He is said to be the Nemæan lion slain by Hercules <sup>x</sup>.

VIRGO has ears of corn in her hand, with the virgin's attribute, the zone. She is so described by Manilius, who says, her look is chaste and

<sup>u</sup> Man. v. v. 20. Id. i. v. 362. Avien. v. 411. 414. Man. i. v. 104.

<sup>w</sup> Man. ii. v. 260. Id. iv. v. 534. 530. There is an odd oblong figure just above Cancer, which our author did not know what to make of.

<sup>x</sup> Met. ii. v. 81. Man. iv. v. 537. Id. v. v. 206.

severe ; but as her back is towards us this is not seen. She is most usually represented with wings, and the corn in her hand in the painted globes was coloured as very ripe <sup>y</sup>.

LIBRA, or the BALANCE, is said to have been originally held up by the Scorpius, who extended his claws beyond it's limits for that purpose, but that a little before Augustus's death, Scorpius was made to contract his claws ; and a new figure (probably of Augustus himself) was introduced to hold the balance. On the Farnese globe it is held by Scorpius, which shews it's antiquity. In several medals it is held by a man, supposed to be Augustus <sup>z</sup>.

Manilius

<sup>y</sup> Man. iv. v. 191. Id. v. v. 271. Avien. v. 335. 348. 285. On a gem at Florence, her face is turned towards us. Manilius does but just touch upon her leaving the earth after the golden age, of which Aratus made the most pleasing digression in his whole poem, Man. iv. v. 542.

<sup>z</sup> The astronomers of old were at a loss how to have the balance supported, and were obliged to make Scorpius take up the space of two Signs. On the other hand, it was properer for Augustus than for Scorpius to hold it ; for besides the compliment to him for holding the balance of the affairs of the world, Libra was the very sign that was said to preside over Italy, and so Augustus in holding it, would be supposed the guardian angel of his country after his decease. Perhaps the hint of placing Augustus there was taken from Virgil's compliment of this kind to that emperor, Geo. i.

v. 35.

Manilius alludes to both these ways of holding the balance. The old poets agree in it's being held up (though the moderns represent it without any supporter) and with both scales exactly even, which seems to refer to the equality of the day and night when the sun enter this sign <sup>a</sup>.

SCORPIUS, according to the poets, was drawn by the painters of a dark venomous colour, and his tail pointed and raised, as preparing to strike. These descriptions in the poets agree with the figure on the globe, as far as they can agree with the bare figure of a thing ; and no doubt they have added the colourings to it with the same justness, as being equally acquainted with the works of the painters as of the statuaries <sup>b</sup>.

ARCITENENS, or SAGITTARIUS, is represented like a Satyr <sup>c</sup>. He holds his bow as just

v. 35. Man. iv. v. 774. It was usual to compliment the emperors with a place among the constellations, Luc. i. v. 68. Stat. Theb. i. v. 31. Flac. Arg. i. v. 20.

<sup>a</sup> Man. iii. v. 332. Id. iv. v. 203. Id. ii. v. 258. Id. ii. v. 529. Fast. iv. v. 384.

<sup>b</sup> Met. ii. v. 200. Fast. iv. v. 162. Met. ii. v. 83. Luc. ix v. 132.

<sup>c</sup> Supposed to be Pan, who assisting Jupiter against the giants, put them, by the strange noise he made, into (what has ever since been called) a Panic fright. See Eratost. de Sider. Art. 27.

ready

ready to shoot an arrow aimed at the tail of Scorpius. The artists, in process of time, substituted a centaur in the room of the satyr (as appears from several gems and medals) and the poets followed that idea even about the Augustan age. Lucan expressly calls him Chiron, who seems rather to preside over the constellation properly called Centaurus. Manilius was in the same error, and mentions some drapery, though both are naked on the globe. He marks very strongly the severity of his look, which appears also in his figure <sup>d</sup>.

CAPRICORN is hid, all but the head, by the globe resting on Atlas's shoulders. The rest of his figure might be supplied from gems or medals, particularly from a medal of Augustus Cæsar, where he is represented with the fore part like a goat, and ending in a fish <sup>e</sup>.

AQUARIUS appears like a beautiful fine-shaped youth, as representing Ganymedes, Jupiter's

<sup>d</sup> Man. i. v. 270. Luc. vi. v. 394. Man. iv. v. 561. 467.

<sup>e</sup> Hence Capricorn is called by Manilius, Ambiguus, ii. v. 232. and Biformis, 3 v. 257. This medal is a very plain proof of the hieroglyphical language amongst the artists of old. On one side is the head of Augustus; on the other, Capricorn (the sign he was born under) and beneath that is a rudder (the constant mark of rule) and a globe. So that the medal says, as in so many words, "Augustus was born to rule the world." Suet. in Aug. c. 94.

cup-bearer,



cup-bearer. He holds the cup or little urn in his hand, inclined downward, and is always pouring out of it, as the source of a river running from his feet over a large part of the globe. These particulars are well marked out by the poets <sup>f</sup>.

PISCES, or the FISHES, are described by Manilius as under water, in the river that flows from Aquarius. The poets mark both their places exactly, and their being turned different ways ; and speak of them rather in a more picturesque manner than they appear on the globe. Ovid gives a very pretty account how they came to be received into the heavens <sup>g</sup>.

ARIES, or the RAM, turns his head backward, as Manilius observes, from whom it appears also that he was painted of a gold-colour, and very properly, as this was the very Ram so famous for his golden fleece ; and the same also that carried Helle over the sea, and gave her name to a noted part of it <sup>h</sup>.

<sup>f</sup> Fast. ii. v. 455. Fast. i. v. 652. Man. iv. v. 797. Avien. v. 549. Man. iv. v. 261. Id. ii. v. 233, 492.

<sup>g</sup> Man. i. v. 273. Avien. v. 545. Man. ii. v. 164. Fast. ii. 472. Man. iv. v. 579.

<sup>h</sup> Man. iv. v. 506. Id. ii. v. 212. Id. i. v. 265. Luc. iv. v. 57. Fast. iii. v. 876.

**TAURUS**, or the **BULL**, famous for carrying Europa over the same element, and giving a name to our part of the world, is described by the poets as he appears on the globe. His head is turned from the course of the sun, and he rises backwards. He is represented only in part, with his neck bending downward, and his knee yet more bent. On some gems is seen his whole figure, butting with his head, and tearing up the ground with his feet. From a difficult passage in Virgil, we find that Taurus was represented on the coloured globes with gilded horns, and all the rest white, agreeably to the poetical descriptions of Europa's bull, and like the bulls that were sacrificed to Jupiter Maximus<sup>1</sup>.

**GEMINI**, or the **TWINS**, are described by Manilius as naked, young, and beautiful, with their arms interweaved, just as they appear on the globe. Ovid makes them to be Castor and Pollux; but as these are always seen both together, that cannot be reconciled with their taking their place alternately in the higher heavens, unless

<sup>1</sup> Man. ii. v. 199. Id. i. v. 264. Id. v. v. 142. Id. iv. 522. Fast. iv. v. 162. Man. ii. v. 259. Id. i. 361. Vir. Geo. i. v. 218. See this passage in Virgil explained at large, Polym. p. 173. n. 81.

the Twins were considered only as memorials, like the real Hercules <sup>k</sup>.

These are the twelve signs of the zodiac; the southern constellations are as follow :

ARGO is the famous ship that carried Jason and the Argonauts to Colchis to fetch the golden fleece, and is said to be the first that was ever built. It is represented as sailing on<sup>l</sup>, though but half of it appears. There are no figures on it besides a Victory and a Triton <sup>m</sup>.

HYDRUS, or the WATER-SERPENT, was (Manilius says) very well marked out with stars; but this does not appear, because the Farnese globe (the only ancient one as yet known) has no stars. The situation of Hydrus is described by Avienus as it is on the Farnese-globe <sup>n</sup>.

CRATER, or the CUP, rests on the back of the Hydrus toward the middle. It is shaped like

<sup>k</sup> Man. ii. v. 162. 661. 440. 163. Fast. v. v. 694. 700. 715—720.

<sup>l</sup> This is seen by the oars, and it is so described by the poets, Man. v. v. 13, 37.

<sup>m</sup> Flaccus finely describes the marriage-feast of Peleus and Thetis, as painted on one side of it, and the combat between the Centaurs and the Lapithæ on the other. This could not be, for Peleus was not married till after the ship was made, Flac. Argon. i. v. 129—148.

<sup>n</sup> Man. i. v. 406. Avien. v. 890.

the little urns which the ancients used to drink out of, and are seen in the hand of Bacchus in statues and relievos. This too is said to be marked out by it's stars °.

CORVUS, or the CROW, is perched on the back of the serpent, and bending down as pecking at it. Nothing more is observed of it by the poets P.

CENTAURUS is just under the serpent's tail. His look is mild, as being the philosophical Chiron, the great master of the rules of equity and justice, and the instructor of Hercules, as well as of Achilles. He is represented as coming from the chace with a young lioness in his hand, which is held by him (as a sacrifice) toward the altar before him †.

ARA is said by Manilius to be the altar on which Jupiter offered sacrifice for success against the giants †. He represents it as with lighted  
coals

° Avien. v. 898. Man. v. v. 235. Id. i. v. 408.

P Avien. v. 900.

q Avien. v. 889. The poets observe, that the upper or human part is roughened by degrees, and extremely well united with the equine part a little below his breast; as in the two fine figures in the Villa Adriani at Rome, Man. i. v. 409. Avien. v. 883. 886. Fast. v. v. 414.

† Man. v. v. 331. This seems to show, that in the old heathen scheme Jupiter himself was supposed to be only a substituted

coals on it, and the frankincense as flaming up ; but nothing of this appears on the globe.

Next to Ara is a wreath like Ariadne's, only larger, and without a ribband. As it is not mentioned by the ancients, there is no guessing what it means.

PISCIS NOTIUS, or the SOUTHERN FISH, whose place should be under Aquarius, and near Cetus, is lost by the globe resting in that part on Atlas's shoulder \*.

CETUS, or the SEA-MONSTER that was to have destroyed Andromeda, is well represented swimming along the water that flows from Aquarius's urn, with great scales on his breast, his mouth open and threatening, and his tail wreathed, just as he is described by Manilius †.

FLUMEN, or the RIVER (supposed originally to be the Nile, but turned by the Romans into Eridanus, or the Po) wanders several ways. The chief thing to be observed is, that it is very winding and irregular, which is marked by the poets as well as by the artists ‡.

substituted ruler, who in his dangers applied for assistance to the real Supreme, that presided over him and the universe. The poet here raises the priests of old as much as he depresses Jupiter. Under this constellation (says he) shall be born priests or deputy-gods, Ibid. v. 342. Man. i. v. 411. 335.

\* Avien. v. 825. Man. i. v. 429.

† Man. i. v. 427. Id. v. v. 15.

‡ Avien. v. 797. 803. 678. Man. i. v. 273. 430. Id. v.



ORION kneels on one knee a little beyond Cetus. His face is in profile ; he holds out his arms, and should perhaps grasp a sword in his right hand. But that part is indistinct, and the poets differ about it. Something like a dagger hangs by his left side, which agrees better with Manilius and Avienus's account of his sword than what Ovid says <sup>w</sup>.

PROCYON, or ORION'S DOG, rises before Sirius, and it is thence that he has his name <sup>x</sup>.

SIRIUS, or CANICULA (commonly called the Dog-star) who has so terrible a character in the old poets, and whose influence is so dreaded at this day at Rome, was represented by the old painters with a malign and dark look, and sometimes as breathing flames like the Chimæra. As a mark of his being so hot and fiery, he is seen on the globe with several odd rays about his head. He is described as running vehemently after Lepus, who appears as running from him, and is therefore called swift, as well as Sirius is by Virgil, even when speaking of him as a constellation <sup>y</sup>.

<sup>w</sup> Man. i. v. 26. 378. Fast. iv. v. 388. Met. xiii. v. 294. Met. viii. v. 207. Man. i. v. 318. Avien. v. 722.

<sup>x</sup> Procyon signifies *ante canis*, Man. v. v. 207.

<sup>y</sup> See Manilius v. v. 208—217. and Avienus 733, to 792. Our author thought the epithet *rapidus* (used here by Virgil) improper, before he considered the attribute given to Sirius, Vir. Geo. iv. v. 426. Man. i. v. 402.

Thus

Thus, of the forty-two great constellations in the catalogue of Eratosthenes, we find all on the Farnese-globe, except the *Arcti* and the *Piscis Notius*. As for the *Hyades*, *Pleiades*, and *Arcturus* (so famous in antiquity) they were not reckoned primary, but only secondary constellations, contained, the two first in *Taurus*, and the other in *Boötes*. The *Pleiades* might possibly be represented personally on some antient globes. *Virgil* mentions one of them in that manner, and others speak of them as a distinct constellation <sup>a</sup>.

<sup>a</sup> *Geo.* iv. v. 234. Supposing they were all represented personally in *Taurus*, it might be in a very little compass; as *Pyrrhus* wore the nine muses in a ring. *Manilius* may refer even to their being represented all on *Taurus* in miniature, l. iv. v. 522. *Flaccus* speaks of all of them personally, *Argon.* v. v. 416. See *Aratus*, v. 255. and *Eratosthenes's* *Constellations*, No. 23. What vast globes the ancients had, may be learned from an astronomical instrument formerly at *Rome*, to which one of the largest obelisks served only for a *gnomon*. *Plin.* l. 36, c. 9. 10.

## B O O K IV.

## C H A P. II.

The PLANETS<sup>a</sup>, TIMES, and SEASONS.

**S**ATURN, the most remote of the Planets, is described by the poets as very old and decrepid, with fetters on his feet, to denote the slowness of his motion, and a pruning-hook in his hand, from a tradition, that, after his being dethroned by Jupiter, he took refuge in Italy, and introduced there several parts of agriculture, particularly the art of pruning and managing the vines<sup>b</sup>. In his character of presiding over time, he has wings on his shoulders, as well as shackles

<sup>a</sup> In the outer round of a gem (in Baron Stofche's collection at Florence) are the seven planets in chariots; Saturn is drawn by two serpents; Jupiter by two eagles; Mars by two horses, and Sol by four; Venus by two doves; Mercury by two cocks; and Luna by two stags. In the next round are the twelve signs of the zodiac; and in the centre is a person playing on two pipes, to signify the harmony of the universe, or what we vulgarly call the music of the spheres. This is reckoned a great curiosity.

<sup>b</sup> Fast. iii. v. 796. Tib. ii. el. 5. y. 10. Æn. vii. v. 180. Juv. Sat. xiii. v. 39. Geo. ii. v. 407. His statues were unfettered during his great feast the Saturnalia, Stat. i. Sylv. 6. v. 7. Falx seems to have signified a pruning-hook or sickle; an instrument of war; the harpè; and a scythe, Propert. iv. el. 2. v. 16.

on his feet<sup>c</sup>. He is never described as driving a chariot.

JUPITER, as presiding over a planet, is represented only as in a chariot and pair, though on all other occasions he is drawn by four horses. The poets say little or nothing of his planetary character, as deeming it derogatory to his honour.

MARS is distinctly mentioned as guiding a planet, and as drawn by two horses. In this character he appears much like the god of war. His star is described as red and fiery, and himself as impetuous in his course<sup>d</sup>.

VENUS is as mild as Mars is outrageous. Her star had various names and offices assigned to it. When considered as a planet, it is directed by Venus drawn by doves; but, when it is considered as the morning or evening star, it is directed by a youth, called LUCIFER, or PHOSPHORUS, and sometimes HESPERUS, for the

<sup>c</sup> To denote that time may seem swift or slow, according to men's situation or thoughts. The Greeks call him *Xeyovos*, which signifies time. Our modern painters seem to have borrowed their idea of time from the old figures of Saturn, only they have turned the pruning-hook into a scythe. On a gem in Agostini, he has wings and fetters, and leans on his pruning-hook.

<sup>d</sup> Faët. ii. v. 856.

evening-star.

evening-star. Others change his horse, and not his name, giving him a white one for the morning, and a black one for the evening. Though he is called the brightest star in the heavens, yet he is described with a gloomy look on melancholy occasions. His office was to call Aurora, and he had the privilege of setting the last of all the stars. He is not seen on either of his horses in any antique, but always appears either before the chariot of the sun, with a torch, as Lucifer, or before the chariot of the moon, without a torch, as Hesperus<sup>c</sup>.

MERCURY, as guiding a planet, is described by Lucan (l. i. v. 663.) as swift in his motion. It has been observed, that Mercury's make in general seemed to be designed for lightness and dispatch, an idea perhaps borrowed from his planetary character. He appears often in antiques as drawn by two cocks, as the mark of vigilance and alertness.

DIANA, among her various offices in the heavens, upon earth, and in hell, had the di-

<sup>c</sup> This star has four names among us, and twice as many among the Romans, which are all reducible to the three abovementioned, Met. xiv. v. 598. *Æn.* vi. v. 193. Met. xv. v. 190. Fast. ii. v. 312. Stat. Theb. vi. v. 241. Met. xi. v. 272. Ovid, l. ii. el. ii. v. 56. Ovid (before Julius Cæsar's death) Met. xv. v. 790. Met. xi. v. 571. Met. iv. v. 629. Met. xi. v. 296.



rection of the planet of LUNA, or the MOON. She is often represented on relievos, gems, and medals, with a lunar crown or crescent on her forehead, and as drawn by stags or does, but commonly by horses. The poets speak of her chariot, and of her two horses as perfectly white<sup>f</sup>.

It is this Diana who is said to have fallen in love with Endymion. If the occasion of her love be considered, it may perhaps appear to have been a philosophical amour, or platonic love, and so might not interfere with her character of chastity. However that be, she is often seen on relievos descending to a shepherd asleep, with a veil over her head<sup>g</sup>.

APOLLO (or rather SOL) is spoken of by the poets more than all the rest of the planets put together. They describe his face as shining, and mark that particular brightness (beforementio-

<sup>f</sup> Propert. iii. el. 20. v. 18. Hence Horace calls her *Regina Bicornis*, Carm. Sæc. v. 35. Stat. Theb. i. v. 338. Fast. v. v. 16. iv. v. 372. Rem. Am. i. v. 258. On a gem at Florence she is drawn by two heifers, a particular not taken notice of by the poets of the first ages.

<sup>g</sup> By this a line in Flaccus becomes not only clear, but very descriptive too of her appearance, Argon. viii. v. 31. Probably this fable might be meant originally of the eclipses of the moon; if so, her veil would be the most significant part of her dress. See Catullus de comâ Beren. lxiv. v. 6.

ed) beaming from his eyes. They often talk of the corona radiata (or crown of twelve rays) on his head, and represent him as standing in his chariot drawn by four horses, with a whip, or a flambeau, in his hand<sup>h</sup>. They often mention his chariot, and hint at the smallness of it. The harness seems to have been rose-coloured, and studded with precious stones, and the chariot itself of gold. They tell us the number, names, and even the colour of his horses, which are described as full of life and fire, and breathing quick as they run along. His course is said to lie between two fixed points; the first half is all up-hill, and the last all down-hill. He sets out from the eastern, and drives into the western sea, where he is supposed to pass the nights in the palace of Oceanus. He is imagined daily to drive his chariot over a transparent (or crystal) arch in the heavens,

<sup>h</sup> Met. ii. v. 50, 231. Met. iv. v. 193. Ovid, ep. iv. v. 159. Æn. xii. v. 164. Juv. Sat. xiii. v. 78. Stat. Theb. i. v. 28. Ovid, ep. viii. v. 105. Met. ii. v. 152. Flac. v. v. 414. Met. ii. v. 399. Stat. Achill. ii. v. 289. The artists represent him with each, and for the most part naked; so that Flaccus dressing him in a coat of mail, with the signs of the zodiac wrought on it, and tied round him with a rainbow, is perhaps his own fancy, or possibly may be copied from some antient picture, Flac. iv. v. 95.

on which appear the tracks of his wheels as on a common road upon earth<sup>i</sup>.

All the parts of duration, from the greatest to the least, were represented as persons by the artists and poets.

ETERNITY indeed is not spoken of as personally by the poets, unless they meant this goddess by the name of HEBE, or eternal youth; but

<sup>i</sup> Hor. Carm. Sæc. v. 10. Sil. xvi. v. 232. Hor. iii. od. 6. v. 44. Met. ii. v. 110. Stat. Theb. iii. v. 414. Met. ii. v. 154. Flac. v. v. 413. Fast. ii. v. 72. Ovid, l. ii. el. i. v. 24. The meaning of *purpureus* is not settled. It is used of fire, swans, and snow; so that it may not differ so much from *niveus* as may be thought, Met. ii. v. 87. 120. Stat. Achill. i. v. 436. Fast. iv. v. 372. Vir. Geo. iii. v. 85, 360. Met. ii. v. 64. Met. vi. v. 487. Stat. Achill. ii. v. 17. Met. ii. v. 258. Æn. xii. v. 115. Met. xv. v. 419. Æn. xi. v. 914. Stat. Theb. viii. 273. Met. ii. v. 133. The course of Sol is frequently represented in the same manner by the artists. He appears labouring up hill, or descending easily down. Sometimes the zodiac is over him, which falls in usually with his head, to mark not only the month, but the particular part of the month, when any event happened. It was a common compliment to their emperors to place them in the zodiac, and even in the chariot of Sol himself; and in some figures of this kind, they might mark out the time of the year when such an emperor died, by the part of the zodiac with which they had made him coincide. Where Phœbus's own head falls in with any sign, it was probably meant to mark out the time of the year, as minutely as Ovid does, De Art. Am. i. v. 68. Ib. iii. 388.

she is variously represented by the artists \*. Sometimes she has the head of Sol in one hand, and of Luna in the other (which seems to answer to our saying, “ As long as the sun and moon “ endure ” ) and sometimes she is sitting on a globe, alluding perhaps to the heathen notion of the eternity of the world. Sometimes she is represented by an elephant, or in a chariot drawn by an elephant, as a long-lived creature ; sometimes by a phoenix, or with one, as continually renewed. She appears too with a veil, to show she is impenetrable.

\* On a medal of M. Aurelius, Eternity, with a lighted flambeau in her hand, is carrying his empress to heaven. On the base of a remarkable relievo at Rome, Eternity is represented as a male, naked, and with expanded wings : it is a very noble figure. In his left hand is a celestial globe with a serpent winding about it, a very old and significant emblem of Eternity, especially when the tail comes round to the mouth. His eyes are lifted up towards heaven, whither he is carrying M. Aurelius and his consort : and on each side of them appears an eagle flying towards the east, the symbol of deification. At the bottom of the base on the left hand is the genius (as supposed) of Monte Citorio (where the relievo stood) resting his head against an obelisk with a ball on the top of it : and on the right is the genius of Rome looking upwards, and holding up her hand as admiring or praying. The Romans, in the attitude of praying, held up the palms of their hands open, as they do now in Africa. See *Æn.* i. v. 93. *Id.* ii. v. 688. 406.

The

The MAGNUS ANNUS, or the GREAT PLATONIC YEAR, was a period of many thousands of years, when all the heavenly bodies, as well as all things on earth, would be just as they were at the creation<sup>1</sup>. This evolution of so many ages is represented with some of the attributes of eternity itself. On a gem of Adrian at Florence, he appears with a fine look and long loose robe. He holds his right hand upwards, and has the globe and phoenix in his left. He is inclosed by an oval (not circular) ring, to show the great round of time he presides over<sup>m</sup>.

The SÆCULA, or CENTURIES, are mentioned sometimes personally by the poets, but they do not appear in any of the works of the artists.

<sup>1</sup> This period, according to Cassini, is 24800 years; according to Tycho Brache, 25816; and, according to Ricciolus, 25920. The consequence of this renovation of the world would be the return of the golden age; and therefore the highest compliment a poet could pay an emperor was to say, "The great period would be completed under his reign."

<sup>m</sup> The inscription of *Temporum Restauratio*, so frequent on medals, and that of *Sæculum Aureum*, on this, had much the same meaning with Virgil's fine compliment in his famous eclogue to Pollio.



The FOUR AGES, or GRADATIONS, of the life of man, infancy, youth, manhood, and old age, are not all spoken of as persons by the poets of the better ages. They seem to have divided the life of man into youth (which was carried on to forty-five) and old-age, which may claim all the rest. Of both these they speak as personages and deities <sup>n</sup>.

The ANNI, or YEARS, are described as persons, with a certain gliding and silent motion. There are some expressions which seem to imply, that Annus was represented with more dignity, and as moving along (silently though swiftly) in a chariot <sup>o</sup>.

The SEASONS are all represented as persons, both by artists and poets <sup>p</sup>.

VER

<sup>n</sup> Met. vii. v. 241. Art. Am. l. ii. v. 670. Met. xiv. v. 143. Hor. Epod. viii. v. 3. Our author here explains a curious ancient painting (found at the Villa Corsini at Rome.) as relating to the four ages of man, Polym. p. 190.

<sup>o</sup> Art. Am. iii. v. 62. Colum. de cult. hort. v. 160. Fast. iii. v. 44. Stat. iii. Sylv. i. v. 136. Ovid, l. i. el. 8. v. 50. Some critics have changed here, out of ignorance, *annus* into *amnis*, and *equis* into *aquis*.

<sup>p</sup> They are often seen all together on relievos, medals and gems. Thus, on a medal of Commodus, they appear moving over a celestial globe, which lies by the goddess Tellus. The artists, as well as the poets, have sometimes an eye to  
the

VER is a youth marked out generally by the coronet of flowers on his head, or the basket of flowers in his hand. ÆSTAS is crowned with corn, or holds a sickle in his hand. AUTUMNUS is usually distinguished by his crown of different fruits; and Hyems by his crown of reeds, by the birds in his hand, or the beast at his feet; and by his being cloathed when the others are naked.

the four ages of life in their representations of the seasons. See Ovid, *Met.* xv. 213. where Ver is infantile and tender; Æstas young and sprightly; Autumnus, mature and manly; and Hyems, old and decrepit.

q *Met.* ii. v. 27, 28. *Hor. Epod.* ii. v. 18. We may learn several ways of the artists representing the Seasons from the poets, which appear not in the works we have. See the following passages, *Virg. Geo.* ii. v. 521. *Ovid. ex pont.* l. iii. ep. i. v. 13. *Colum. de cult. hort.* v. 4. *Met.* ii. v. 29. *Met.* xv. v. 211, 213. *Stat.* l. ii. *Sylv.* i. v. 217. *Met.* xv. v. 212. *Hor.* l. iv. *od.* 7. v. 12. *Met.* xv. v. 212. *Met.* ii. v. 30. *Fast.* iii. v. 235. *Stat.* l. iv. *Sylv.* v. v. 6. *Virg. Geo.* iv. v. 32. Bruma and hyems differ thus: hyems signifies the three whole winter months, bruma only the shortest day or winter solstice. Hence December is called the month of Bruma, *Fast.* i. v. 164. *Mart.* l. viii. ep. 41. *Id.* vii. ep. 95. *Id.* iii. ep. 38. Lucretius's description of the Seasons is one of his finest passages, and seems to have been copied from some ancient procession. Not one of his allegories is conducted so regularly as this, which makes it probable he did not invent, but copy it, *Lucr.* v. v. 746.

The MONTHS are spoken of personally by the poets, and particularly December is described in a drunken attitude <sup>r</sup>.

DIES, or the Day, was looked on as a divinity, and represented sometimes like Sol, in a chariot <sup>s</sup>.

Nox, or the Night, is more distinctly mentioned in a personal character. She is crowned with poppies, and perhaps sometimes with stars. Her appearance has something venerable and majestic; she has large dark wings, and a long robe. She is represented as riding in a chariot drawn by two black horses, and every part of her stage is described by some poet or other <sup>t</sup>.

The beginning of day-break was probably characterised under the person of Phosphorus; as the

<sup>r</sup> The Saturnalia were then celebrated, Stat. l. iii. Sylv. 1. v. 19. Id. Sylv. vi. v. 7.

<sup>s</sup> Plaut. Bacchid. act. ii. sc. 3. Met. ii. v. 25. Fast. v. v. 550. Fast. vi. v. 772. There was an early distinction of the civil day from midnight to midnight, and the natural day from sun-rise to sun-set, Plin. nat. hist. l. ii. c. 49. Virgil, speaking of the civil day, calls it *oriens*, a name not used much in his time, but which he chose as more proper than *sol*, or even *dies*, would have been, Æn. v. v. 740.

<sup>t</sup> Fast. iv. v. 660. Met. xv. v. 31. 73. Man. v. v. 60. Æn. viii. v. 369. Sil. xv. v. 285. Stat. Theb. ii. v. 528. Stat. Theb. iii. v. 33. Æn. v. v. 721. Met. iv. v. 92. Æn. v. v. 837. Hor. ii. sat. 6. v. 101. Stat. Theb. iii. v. 2. 33. Met. ii. v. 143. Tib. ii. el. 1. v. 90. The Ægyptians called Nox the most ancient of the gods.

time from thence to sun-rising belonged to AU-  
RORA, or the MORNING, who is variously de-  
scribed, though without confusion. If we may  
judge by the poets, her complexion was suited by  
the painters to the occasion. It was sometimes  
of a lovely red, sometimes pale, and sometimes  
more or less brown, according to the sort of  
morning they intended to represent. Her skin  
was like that of Apelles's Venus, with such a  
humid cast. Her robe was of a pale bright yel-  
low, and she held a whip or a torch in her hand.  
Her chariot was of a fine rose-colour, with pearls  
of dew upon it, and the horses were cream-co-  
loured or strawberry<sup>u</sup>.

<sup>u</sup> See the following passages, Ovid. Art. Am. iii. v. 84.  
Met. vii. v. 705. Vir. Geo. i. v. 447. Stat. Theb. vi. v. 27.  
Fast. iii. v. 404. Ovid. l. i. el. 13. v. 2. 10. *Manus purpurea*  
here answers to the Greek *ποδὸδανύλος*. Ovid, in speaking  
personally of Aurora, calls her *Roscida* (Consol. ad Liv. v.  
282.) Even her hair too, like Venus's, might be painted  
dropping, Fast. iii. v. 404. Stat. Theb. ii. v. 136. De Art.  
Am. iii. v. 180. Fast. iv. v. 714. That *lutea* signifies a pale-  
yellow, or sulphur-colour, is plain from Ovid, Met. xv. v.  
351. Stat. l. v. Sylv. iv. v. 10. Fast. iv. v. 944. Fast. v. v.  
160. Æn. vii. v. 26. Æn. xii. v. 77. Ovid. l. i. el. 13. v. 2.  
Ovid. Consol. ad Liv. v. 282. Fast. iv. v. 712. Met. vii. v.  
704. Met. xv. v. 191. Met. ii. v. 145. This goddess seems  
to have been represented as driving Nox and Somnus from  
her presence (Stat. Theb. vi. v. 27.) and chasing t' e con-  
stellations out of heaven (Stat. Theb. viii. v. 274.) The last  
seems to be a ridiculous subject for a picture, as the other  
might be a fine one.

HESPERUS

HESPERUS, or the EVENING, is the same with Phosphorus, or Lucifer, only with different attributes. The poets, as has been said, give him a black horse as Hesperus, and as Phosphorus a white one. The artists distinguish him by a torch when he is the fore-runner of Sol <sup>w</sup>.

The HORÆ, or Hours, are represented by the poets in fine coloured or embroidered robes, gliding on with a quick and easy motion. Ovid mentions them as standing at equal distances about the throne of Sol. Others make them attend that deity at his setting out, or at his coming in. All agree in describing them as attendants of Sol; and therefore it was that some of them were always stationed with Janus at the gate of heaven, as ready to accompany the chariot of Sol in his daily course <sup>x</sup>.

## JANUS

<sup>w</sup> Cic de nat. deo. l. ii. p. 37. Faët. ii. v. 312. Met. xv. v. 190.

<sup>x</sup> Faët. v. v. 218. Stat. Theb. iii. v. 410. Met. ii. v. 119. This gliding motion is attributed to all the deities presiding over any part of time, Ovid de Art. Am. iii. v. 65. Met. ii. v. 26. Flac. iv. v. 94. Stat. Theb. iii. v. 414. There is a known relievo at Rome, the figures whereof have been taken only for so many ladies dancing for their own diversion; but our author takes them to be the Horæ, from their position and attitudes. Their hands are mutually joined, they are placed in a strait line; some seem coming towards you,



JANUS presided over the gates of heaven, and was therefore represented sometimes with a staff in one hand, and a key in the other. When supplications were made to any god, Janus was first invoked, because it was he who was to give access to the prayers, even to Jupiter<sup>y</sup>. He was considered as the most ancient of beings, and as comprehending the whole universe. In the Sallian verses he had the title of the God of Gods<sup>z</sup>.

Janus is distinguished by his double form. He had sometimes two, and sometimes four bodies given him<sup>a</sup>. His busts, or two heads, are very common ;

you, and others going from you, and they stand at equal distances ; all which agrees with the manner in which the hours should be represented.

<sup>y</sup> Fast. i. v. 125. Macrob. Saturn. l. i. c. 9. Fast. i. v. 96. Juv. Sat. vi. v. 393.

<sup>z</sup> Possibly in their most secret mythology, they might mean Space by this deity. An open arch, or any opening, was called Janus ; as the opening to a house was named Janua. As this shews his relation to Space, so his including all things shows his relation to infinite space. His representing Space may account for the epithet *Junonius*, as Juno signifies the air.

<sup>a</sup> Hence he is called Geminus ; and hence Statius, in a most ridiculous description, makes Janus lift up all his hands, and speak with both his mouths at once, Stat. iv. Sylv. i. v. 20. There is a bust of Janus *Quadriformis* on a bridge at Rome, from whence the place is called *Quatre Capite*. In some

common; especially on the medals which have the double head of Janus on one side, and part of a ship on the other <sup>b</sup>. His faces in all the antiques are both alike, and both old; and yet some moderns, even in Italy, give Janus a young and an old face, expressly contrary to what Ovid says.

Janus's presiding over peace and war has no relation to his mythological character as the god

some figures of him on medals, he has but one body with four heads. Under this sort of figure, which looks every way, they meant perhaps to express his presiding over Space; as his figures with two faces, one looking backward, and the other forward, might denote his presiding over Time, Mart. l. viii. ep. 8. As the beginning of the year was under the disposition of Janus, so the entrance into the consulship was of course under his protection. This is frequently alluded to by the poets. Hence he has in some figures the consular fasces in his hands. Claudian, in his description of a venerable old personage in his cave of eternity, whether he means Janus or Time, has given him attributes, which the poets of the allowed ages had no idea of. See the whole remarkable passage, *De laud. Stil.* ii. v. 457.

<sup>b</sup> These were so very old, that in Ovid's time the figures were almost wore out with age, *Fast.* i. v. 235. Their numbers now make them not valued. Was there but one left, it would doubtless be deemed as great a treasure as an Otho; especially as they are so much talked of by the poets, from whom it may be proved, that the Roman children played with them at *heads* or *ships*, as our's do now at *cross* or *pile*, *Macrob. Saturn.* l. i. c. 7.

of space or time; but was wholly founded upon an old Roman legend<sup>c</sup>.

<sup>c</sup> As the Romans were engaged with the Sabines near one of their gates, the soldiers, left to guard the city, shut up the gate for fear of the worst. The gate immediately opened again of itself. This was repeated several times. Mean while there came a sudden alarm, that the Romans were entirely defeated. The guard, seized with a panic, fled away, leaving the gate wide open. Soon after some Sabine troops advancing, hastened to the gate, when lo! a sudden flood of water issued out of Janus's temple, and rushing on through the gate, overwhelmed them all. As a memorial, the gate was called Janualis; and in all their wars the gates of Janus's temple were left open, for the god to come out the more easily to their assistance. This custom of opening the gates in war, and shutting them in peace, probably gave the Romans the thoughts of placing, in Janus's temple, the statues of peace and war; as that gave the poets the idea of war being confined, and peace secured by Janus, who otherwise would have had nothing to do with them. This legend was probably believed by the vulgar, like those of the Roman catholics, but the wiser sort, particularly Virgil, was of another opinion, as appears from the much earlier account he gives of this matter, *Æn.* vii. v. 601—622. See *Macrob. Saturn.* i. i. c. 9.

## B O O K V.

*The BEINGS supposed to inhabit the AIR.*

**A**S the figures of the winds are very scarce, even in Italy<sup>a</sup>; recourse is here had to the Greek representations of the wind-deities, in the famous temple at Athens<sup>b</sup>.

These deities are all flying on, but with more or less swiftness, according to the different effects each wind has in those parts. — 1. SOLANUS, or the EAST-WIND, holds several sorts of fruits in his lap; most of which (if not all) were of foreign growth, and brought to Greece from the east. — 2. EURUS, or the SOUTH-EAST, is flying on

<sup>a</sup> One or two appear on some relieves of the fall of Phæton. The four capital ones were found (about two centuries ago) in digging to lay the foundation of St. Lorenzo in Lucina, which, by the carelessness of the monks, are entirely lost. The only good one is in the Capitoline-gallery.

<sup>b</sup> This tower of the winds is an octagon of marble. On the top of it stood a marble pyramid, with a brazen triton on the point of it, holding a switch in his right hand, wherewith, as he turned about, he pointed at the wind then blowing. The tower remains entire, the weather-cock excepted. On each side is a figure, extremely well carved, of a wind, representing the nature of that wind for which it is designed.

rather

rather more impetuously. — 3. AUSTER, or the SOUTH-WIND, and, — 4. AFRICUS, or the SOUTH-WEST. These are all represented as young, larger than the life, and bending forward. — 5. ZEPHYRUS, or the WESTERN WIND, is a beautiful youth, almost naked, and gliding on with the gentlest motion, with a little basket of spring-flowers in his hand. — 6. CORUS, or the NORTH-WEST, is elderly, and with a beard. He is dressed so as to defend him against the cold, and pours water from a vase in his hand. — 7. SEPTENTRIO, or the NORTH-WIND, resembles Corus in age and dress, but has no vase, and as more affected with the cold, he holds up his mantle before his nose and mouth. — 8. AQUILO, or the NORTH-EAST, is elderly too. He holds olives in his hands, which grow in great plenty about Athens.

The Romans, in Pliny's time, chiefly followed this division of the winds, with a farther subdivision into twelve °. But the most ancient, and which was followed by the Roman poets, was the division into four. There are others indeed mentioned, but these four deities of the winds are considered by them as the chief of all the rest.

° Plin. Nat. Hist. l. ii. c. 47.



1. EURUS, or the genius of the EAST-WIND, presided over all the eastern quarter of the heavens. By one description, he looks as delighted; and in another, he is playful, or wanton. He is sometimes impetuous, and sometimes disordered with the storm he has been driving along the sea. From some expressions he seems to have been represented on horseback, or perhaps in a chariot whirling through the air <sup>d</sup>.

2. AUSTER, or NOTUS, the genius of the SOUTH-WIND, was the chief director of the south. He is described as large, and old, with grey hair; of a gloomy countenance, with clouds about his head, and as the dispenser of heavy showers and great rains. He has dusky wings, and a full dark robe <sup>e</sup>.

### 3. ZEPHYRUS;

<sup>d</sup> Met. i. v. 66. Æn. ii. v. 417. Ovid. ep. Her. xi. v. 14. Hor. l. iv. od. 4. v. 44. Flac. Arg. i. v. 613. *In equis* signifies a person's being in a chariot; and so may *equitare* too. *Equi* seems to imply the same, when used of the winds. See Flac. Arg. i. v. 611. and Æn. ii. v. 417.

<sup>e</sup> Met. i. v. 268. Ovid means his robe here by the word *sinus*, which signifies a flowing robe. Hence *sinus fluentes*, Æn. i. v. 320. *Volumina* is used for a large robe, Stat. Theb. i. v. 352. Virgil seems to allude to the gloominess of his countenance when he says, *Quid cogitet humidus auster*, Geo. i. v. 462. Some commentators (never considering the wind in a personal character) are for changing *cogitet* into *co-gat* or *concitet*, without the least authority. See several descriptions

3. ZEPHYRUS, or the WEST-WIND, presided over the west, and is the mildest of all the wind-deities. His personal character is youth and gentleness. Ovid describes him, with the Zephyrs his attendants, as taking care of the flowers that adorned the earth in the golden age. Lucretius, in his procession of the seasons, makes Zephyrus and Flora joint attendants of the spring; and Ovid describes his falling in love with Flora, which ended in a marriage <sup>f</sup>.

4. BOREAS, or the NORTH-WIND, directed the north, and was the roughest of them all. From the coldness of the climate over which he presided, he is called "the shivering tyrant." Ovid says he is almost always rough, and in a passion; and describes him, in the account of his rape on Orithyia, as hardening snow and dispensing hail-stones; as one great cause of lightening and thunder, and the sole cause of earthquakes. He says that he moves on, encompassed with dark clouds in the heavens, and in a thick cloud of dust over the earth <sup>g</sup>.

scriptions of Auster, Vir. Geo. iii. v. 279. Flac. Arg. i. v. 612. Juv. Sat. v. v. 101. These seem to allude to some paintings of old, or are at least good hints for a picture now.

<sup>f</sup> Flac. Arg. i. v. 613. Met. i. v. 108. Lucr. v. v. 736. Fast. v. v. 212.

<sup>g</sup> Met. vi. v. 711. 686. 707.

Of the other four winds in the division into eight, Solanus is not mentioned by the Roman poets, who seem to have given up his place entirely to Eurus. Africus, or the south-west is described as having dark wings, and Corus, or the north-east, as spreading out his dusky pinions, and driving on a storm of snow against Hannibal in his passage over the Alps. Ovid speaks of Hyems as trembling at the presence of Aquilo, or the north-east <sup>h</sup>.

These wind deities were all brothers, sons of Astræus, the elder brother of Saturn, by Aurora. Though the poets generally represent them with wings, in the few remains of the artists they have sometimes none. Their usual manner of blowing was not by distorting their faces so as our modern painters and sculptors imagine. They are described with flabra or wreathed trumpets to blow with, not unlike the twisted shells of the Tritons <sup>i</sup>.

Besides the general attributes of wings and flabra, the particular deities of the winds had others, according to their respective characters ;

<sup>h</sup> Sil. xii. v. 618. Sil. iii. v. 524. Ovid, Ibis, v. 201.

<sup>i</sup> Fast. v. v. 203. Met. i. v. 60. They are winged on a sarcophagus, representing the fall of Phaeton in the Borghese gardens, and without wings on the ara ventorum in the Capitol, Met. i. v. 59. Propert. l. ii. el. 27. v. 12. Lucr. vi. v. 427. Petron. p. 259.

such as the little vase, or water-pot, which in the hand of a wind-deity denoted the rain he brought with him. Auster probably (like the Athenian Corus) was so represented <sup>k</sup>.

The AURÆ, or AIR-NYMPHS, are marked out by the veil which they hold in their hands, and which flutters arch-wise over their heads <sup>l</sup>.

Though

<sup>k</sup> Stat. Theb. i. v. 352. The smallness of the vase does not hinder it's signifying heavy showers: for Aquarius (who was supposed to be the cause of the heavy rains about the winter-solstice) has such an one on the Farnese-globe, Hor. l. i. Sat. i. v. 36. Vir. Geo. i. v. 211. This vase perhaps is the same with the Roman *urceus*; notwithstanding the smallness of which, Petronius uses the expression, *Nimbus urceatim detumens*, for a violent shower. The vase only shows that the rain poured down, not in drops, but in a continued stream. It is probable there were many others under each of these principal winds, who had their name from their chief, and some who were distinguished with particular names, such as Vulturnus, and the Etesæ, or gentler sort of northern gales, Æn. iii. v. 120. Geo. ii. v. 339. Æn. i. v. 52. Geo. ii. v. 334. Lucr. v. v. 744. 741. Hor. l. iv. od. 12. v. 4. By comparing Lucretius and Horace together, the Etesian or Thracian gales might blow about the close of the spring. Cic. l. xii. ep. 25.

<sup>l</sup> That the Romans used the word *aura* personally, is evident from Pliny, nat. hist. l. xxxvi. c. 5. where he speaks of the statues of the two Auræ; and from the story of Cephalus and Procris: for, if Aura had not signified a young lady, as well as a gentle breeze, Cephalus's saying, *Aura veni*, could not have made Procris jealous, Met. vii. v. 823.

Our

Though these deities are not to be found in any statues, they are very often to be met with in the paintings of the ancients, and especially on cielings, the properest place for them<sup>m</sup>. There is no great variety in the characters of these nymphs. They are all light and airy, generally with long robes, and in the attitude of flying, some with, and some without, wings. They flutter about as diverting themselves in the light and pleasing element assigned to them. In short, they are all so many Sylphs, sportive, happy beings in themselves, and well-wishers to mankind<sup>n</sup>.

## Over

Our word *air* signifies the element, and never a person — *Sylph* means always a person — *Zephyr* is used for both.

<sup>m</sup> There were a great many drawings of them in Dr. Mead's collection, which were taken by Bartoli on the spot, as the paintings were discovered.

<sup>n</sup> From what is said here and elsewhere, one may learn, that the Romans made persons of ideas and things, which we have not been used to consider in that light. In the present case, besides the number of winds, and of breezes, which are turned into gods and goddesses, they had other supposed inhabitants of the air. The winds, in their scheme, were capable of having sons and daughters (Met. vi. v. 713.) and who can determine how far their families might run on? Every cloud might be a goddess; which would account for Juno's cheating Ixion, as the supposing Aura a person, does for the jealousy of Procris. Bad weather, as well as good,



Over all these inhabitants of the air, proper rulers were placed by the poets. Over the rougher kinds presided *ÆOLUS*, who appears not in any gem, medal, relievo, or picture, of the ancients. They describe him of an angry temper, and rough look, sitting in a vast cave, with his subjects fettered, or chained down about him. These he was supposed to let out for a storm, and to shut them up again after it<sup>n</sup>.

*JUNO* presided over the air; and in that character she is represented on a Greek medal, in a light car drawn by peacocks<sup>o</sup>. The *Auræ*, or

good, were divinities; and there were set forms of prayer even to tempests. Dark and damp weather, frost, cold, and heat are spoken of as persons. *Æn.* iii. v. 120. *Cic. de nat. deor.* l. iii. p. 70. *Flacc. Arg.* i. v. 654. *Lucr.* v. v. 745, 746, 740. *Aristophanes* introduces the clouds as persons, or cloud-nymphs, one of which was mother to *Phryxus* and *Helle*. *Met.* xi. v. 195. Thunder and lightening were represented as persons by the best Greek painters, *Plin.* l. xxxv. c. 10.

<sup>n</sup> *Ovid*, *Her. Ep.* xi. v. 15. *Æn.* i. v. 57. *Flac. Arg.* i. ver. 597. 610. 654. *Æn.* i. v. 81. 140. *Juvenal*, in his satire against *Xerxes*, says, he was a greater tyrant than *Æolus*; for, not content with whipping *Corus* and *Eurus*, he fettered their presiding god, *Sat.* x. v. 182.

<sup>o</sup> She appears on the medal as almost naked, whereas the Romans dressed her like their own matrons. It is observable, that the epithet of *λευκωλενος* given to *Juno* by *Homer*, is never imitated by any Latin poets.

air-nymphs

air-nymphs, may very well be supposed to be her subjects <sup>p</sup>.

JUPITER is almost as well known for being a chief ruler of the air, as for being the husband of Juno. His province was to direct the rains, the thunders and the lightnings. The figures of Jupiter, as dispensing thunder and lightning, have already been considered.

The JUPITER PLUVIUS, or the dispenser of rain, is no where represented, except on a medal (where he is seated in the clouds, holding up his right hand, and pouring down a stream of hail and rain from it on the earth, whilst his fulmen is held down in his left) and on the Trajan and Antonine pillars. On this last, as well as on the medal, he appears with an elderly and sedate look; and holds out his arms almost in a straight line each way. The wings given him on the pillar relate to the original and principal character of Jupiter, of presiding over the air. His hair and beard are all spread down by the rain, which descends in a sheet from him, and falls for the refreshment of the Romans, whilst their ene-

<sup>p</sup> When, therefore, Virgil makes her speak of the fourteen nymphs, her chosen attendants, they were, probably, so many Auræ, especially as she offers one of them for a wife to Æolus. *Æn.* i. v. 75.

mies are represented as struck with the lightnings, and lying dead before them<sup>9</sup>.

There

<sup>9</sup> This representation was in memory of the great deliverance of M. Aurelius, in a battle with the Marcomani. The Romans being almost spent with heat and thirst, and on the point of being defeated, on a sudden the sky was overcast, and a violent shower fell, which greatly refreshed the Romans; at the same time that the lightnings (which seemed to point at their enemies' breasts) helped to intimidate and defeat them. This had so much the air of a miracle, that it has been challenged as such both by christian and heathen writers.

This Jupiter Pluvius may help to explain a passage of Lucan, speaking of the power of the Thessalian witches, — *nebulas nimbosque solutis excussere comis*; where he meant to describe them not only with their hair loose, but as pouring the showers from it, as Jupiter is represented, Lucan, l. vi. v. 469.

That Jupiter often assisted their armies by sudden storms of rain, was a notion early received by the Romans. Livy mentions two instances, one in the 284th year of the city (l. ii. cap. 62.) and another against Hannibal, when he had drawn up his army before the gates of Rome. This, by the historians, was reckoned supernatural. Livy, l. xxvi. cap. 11. Flor. l. ii. cap. 9. Silius ascribes it to Jupiter Capitolinus, Sil. xii. v. 625. Besides the figure of Jupiter in his chief temple, there was another, on the outside of it, on the top of the dome, standing in his chariot, and, probably, with the fulmen in his hand. Silius makes him discharge this at Hanibal, as Florus seems to make the storm come from the same quarter. By what follows in Silius, this figure

There was scarce any character of Jupiter that was more capable of giving sublime ideas to the artist than this of the Jupiter Pluvius. For though on the medal and Antonine pillar, he is all calm and still, yet on the Trajan he appears much more agitated; and the Roman poets (whose works are counter-parts to those of the artists) not only speak of Jupiter as descending in violent showers, but as all ruffled too with the winds that usually attend them<sup>r</sup>. Silius writes quite into poetry, when he is treating this subject: and one of the finest passages in the *Æneid* relates to the same. It is where Evander is pointing out the Capitoline-hill to *Æneas*, which Virgil supposes Jupiter to have chosen for his peculiar residence, before his temple, or even Rome, was built. The poet describes his appearance there in all the majesty of clouds and darkness<sup>s</sup>.

## IRIS

figure held the ægis in his left hand, Silius, xii. v. 725. This was one of the oldest statues in Rome, and was first made of earth, but was afterwards cast in some richer metal. Plin. nat. hist. l. xxxv. cap. 12. Liv. l. x. cap. 23.

<sup>r</sup> Virg. *Geo.* i. v. 418. *Hor.* l. i. od. 16. v. 12. *Æn.* x. v. 671.

<sup>s</sup> *Æn.* viii. v. 354. See *Milt. Par.* lost, ii. ver. 268. *Deuter.* iv. 11. See *Psal.* xviii. v. 7 — 11. where the majesty of darkness is most sublimely expressed. Indeed the idea of darkness is, in itself, exceedingly fit for majesty. There is scarce any thing of a more solemn and venerable

IRIS, or the genius of the rain-bow, was reckoned the daughter of Thaumas, or admiration<sup>t</sup>. The poets speak of her both as handsome, and as finely dressed. They make her the messenger of Juno, as Triton was of Neptune, or Mercury of Jupiter. She has wings to show her dispatch. She is largely described by Statius with a zone, which has all the beautiful colours we so much admire in the rain-bow<sup>u</sup>.

The goddess FAME is described by the poets as winged, and hurrying on with a busy motion. Virgil makes her a growing figure; a thing beyond the power of painting or sculpture to ex-

press a more noble turn than the profound stillness of midnight. And this, probably, was yet more striking to the heathens of old, for they (besides what they naturally felt, as well as we) looked upon darkness as one of the most ancient and respectable of all their deities. Several nations held Nox and Chaos to be the eldest of their gods. Virg. Geo. iv. v. 347. Fast. i. v. 455. Ibid. v. 73.

<sup>t</sup> Met. xii. v. 303. The poets call her *Thaumantis*, and *Thamantia Virgo*, quia (says Cicero) speciem habet admirabilem, De nat. iii. p. 70.

<sup>u</sup> Æn. ix. v. 5. 15. Met. i. v. 270. Stat. Theb. x. v. 83, 123. She is represented in the Vatican Virgil in the attitude of flying to deliver a message from Juno to Turnus. She has a glory round her head, is surrounded with clouds, with a veil, which she holds in each hand, and which circles over her head, as emblems of her bow, and of her being an inhabitant of the air.



press, and which is even hard to conceive<sup>w</sup>. He gives her a great many eyes, ears, tongues, and mouths, so may well call her (as he does) a horrid goddess, and a monster. Statius dresses her in a robe, wrought all over with murders, battles, and sieges. Ovid describes her court and attendants. He places her palace in the middle of the world, between heaven and earth, where she sees all that passes therein. Virgil says she flies about by night, and sits on her palace, or other eminence, by day<sup>x</sup>.

\* See *Æn.* iv. v. 177. 180. *Ib.* ix. v. 474. *Stat. Theb.* ii. v. 209. There are but two instances, besides this, of growing figures. They are both in Virgil; one relates to Tisiphone (*Geo.* iii. v. 553.) and the other to Alecto; where he says, "as that fury looked at Turnus, *her face grew larger and larger.*" *Æn.* vii. v. 448. This is, perhaps, the greatest instance of imagination in all his works. There is a little brass statue of Fame at Florence, with it's wing spread out, the upper part of which is studded with eyes.

x *Æn.* iv. v. 183. It is likely some low painters of old (like some moderns) represented Fame with eyes and ears all over her body, even to her fingers' ends; for which Lucian seems to ridicule them, *T.* ii. p. 765. *Æn.* iv. v. 195. 181. *Stat. Theb.* iii. v. 431. Fame is here represented as running on before the chariot of Mars, which is driven by Bellona. *Theb.* vii. v. 73. *Met.* xii. 55. 61. 43. *Æn.* iv. v. 187.

## B O O K VI.

## C H A P. I.

*The* DEITIES of the WATERS.

**T**HE different ranks settled among the ancients for the water-deities have not been put in so clear a light as they might easily have been. They may be all disposed in the following manner : 1. Oceanus and Tethys as governors of the whole world of waters ; and Neptune and Amphitrite as rulers of the mediterranean, or inland, seas, with the Venus Marina. 2. Triton, Proteus, and Glaucus. 3. The progeny of Oceanus, as Nereus, Doris, and all the Oceanitides. 4. Neptune's descendants. 5. The Nereids, or descendants of Nereus. 6. The adventitious or made gods, such as Ino, Palæmon, and the like.

OCEANUS and his wife TETHYS, the rulers of the watery world, are both spoken of by the poets ; but they say little that is descriptive of them<sup>a</sup>. There is no figure of Tethys ; but Oceanus probably is represented on sarcophaguses, wherever Tellus and a water deity are opposed to one

<sup>a</sup> Virg. Geo. iv. ver. 382. Catull. ad Gell. lxxxv. ver. 6.  
Virg. Geo. i. ver. 31. Fast. vi. ver. 22. Met. ii. ver. 513.  
another

another and on relievos, where the four elements are expressed by persons.

NEPTUNE, on a common medal of Adrian, is standing, as he was generally represented, with his trident in his right hand. This was his peculiar sceptre, and seems to be used by him chiefly to rouse up the waves: but he sometimes laid it aside, when he was to appease them, though he resumed it on occasion <sup>b</sup>. He holds a dolphin in his left hand, and rests one of his feet on part of a ship, to show he presides over the inland seas, more particularly over the Mediterranean, which was the great and almost only scene for navigation among the Greeks and Romans. His aspect is majestic and serene (as it is in all his good figures) and is so described by Virgil, even when he is represented as in a passion <sup>c</sup>.

The poets have generally delighted in describing Neptune as passing over the calm surface of

<sup>b</sup> Met. vi. ver. 77. Flacc. Arg. i. ver. 680. Met. xii. ver. 580. The trident is called *triplex cuspis*, and Neptune himself *Tridentifer*. Met. xii. ver. 594. viii. 595. Met. i. ver. 331. Virgil makes him shake Troy to it's foundation with his trident. Æn. ii. ver. 612. and Ovid says, that with the stroke of it, the waters of the earth were let loose for the general deluge. Met. i. ver. 284.

<sup>c</sup> See Val. Max. Mem. lib. viii. cap. 11. Met. viii. ver. 604. Æn. i. ver. 127. Juvenal (sat. xiii. ver. 81.) calls him *Pater Ægei*, because his chief residence was in a cave in the port of Tænaris in that sea. Stat. Theb. ii. ver. 47.

the waters, in his chariot, drawn by sea horses, with a Triton sometimes on each side, as guiding those that draw the chariot <sup>d</sup>.

AMPHITRITE, the wife of Neptune, is nowhere expressly described, as a person, by the poets; neither is there any undoubted figure of her, though she seems to be represented sometimes with Neptune in his chariot <sup>e</sup>.

The VENUS MARINA, or SEA-VENUS, called by the Greeks, Venus Anaduomene, ought to be placed in the highest class, as one of the great celestial deities. The most celebrated picture in all antiquity was that of this Goddess, by Apelles <sup>f</sup>. Though the original has been so long

<sup>d</sup> The fine original description is in Homer, from whence Virgil and Statius have copied it. *Æn.* i. v. 155. *Stat.* *Achil.* i. v. 60. The make of the sea horse, as described by Virgil, is frequent on gems and relievos. *Stat. Theb.* ii. v. 47. *Id.* v. v. 708. *Flac. Arg.* i. 680.

<sup>e</sup> There is a passage in Ovid in which it is doubtful whether he speaks personally or literally of her, *Met.* i. ver. 14. As to her figure see *Mus. Flor.* vol. II. pl. xlviii. 4.

<sup>f</sup> He is said, in drawing it, to have used for his model Campaspe, his favourite mistress, who was given him so generously by Alexander the great. *Plin.* l. xxxv. c. 30. This picture came afterwards to the Romans, and was probably, for some time, in the palace of Augustus (*Ovid. Trist.* ii. v. 521.) though placed afterwards by him, in the temple dedicated to his predecessor Julius Cæsar. It was quite decayed in Pliny's time.

lost,

lost, several strokes copied from it are to be seen in the Roman writers who enjoyed a sight of it, and have marked out some of it's beauties. In them she appears as just born from the sea, complete at once in her form, with all her beauties fresh about her, and with her body as still wet and humid from the waves which produced her <sup>g</sup>.

Venus is seen more frequently under the character of the Venus marina than under any other <sup>h</sup>. The most famous Venus of Medici is not only formed as just come out of the water, but has a

<sup>g</sup> Some of these passages are so strong that they might have helped a Raphael or a Correggio to have restored this lost beauty of Apelles to the world. Perhaps Titian had thoroughly considered some of them before he drew his beautiful Venus, now in the collection of the duke of Orleans, at Paris. From these passages it appears, 1. That this Venus should be without drapery. Ovid, *Her. Epist.* vii. v. 60. *Fast.* iv. v. 143. 2. That her hair (the finest possible) should be very wet, and her body humid and shining. Ovid, *ex Pont.* l. iv. ep. i. v. 40. *Id. Am.* l. i. el. xiv. v. 34. *Id. Trist.* l. i. v. 528. 3. That the colouring might have been borrowed from Tibullus's Apollo (*Tibull.* l. iii. el. 4. v. 34.) had not Cicero given so strong an idea of it in this picture itself. *Cic. de nat. deor.* l. i. p. 16. In the collection of Greek epigrams, there are several relating to Apelles's Venus, two of which speak of her holding up her hair, and the water flowing from it.

<sup>h</sup> The figures representing her as just coming from bathing, as well as many others, ought, probably, to be ranked under this head:

dolphin



dolphin at her feet, to determine what Venus she is. There is another beautiful figure of her, on a relievo in the Mattei palace, where she sits in a graceful posture, on a shell held up by two Tritons. She holds up her long hair in each of her hands, from which the water distills into the shell, and from thence into a basin below.

This goddess seems to retain her dignity as a celestial deity, even when she is represented as a deity of the waters. She has two sea gods of exalted degree to attend her, whose office shews their inferiority, as their looks shew their respect and admiration.

Of these sea gods and Tritons there were several, but one chief over all, distinguished as the messenger of Neptune, as Mercury was of Jupiter, and Iris of Juno. TRITON is represented both by the artists and poets, with his upper part human, and his lower like a fish<sup>1</sup>. He often appears with his wreathed trumpet in his hand, with which he was supposed to convene all the water deities, when their monarch wanted their assistance or counsel. It was sometimes a real shell,

<sup>1</sup> Stat. l. iii. Sylv. 3 v. 82. He seems to have given him scales, even on his human part. Where this was done with judgment, there was room to shew great art in making it difficult to distinguish where the brutal part ended, or where he human began. Met. i. v. 334. Æn. x. v. 212.

and sometimes formed of silver or other metal. With his trumpet he gave the signal to all the rivers to retire into their channels after the deluge <sup>k</sup>.

PROTEUS, as well as Triton, was by Neptune advanced to a high charge. His distinguishing character was the power of changing his form; a character more manageable by the poets (who could describe him in all his various shapes, with the transition from one to another) than by the artists, who could show him only in his own form, or in some one alone of all his transmutations. Virgil, of all the poets, has described him the most fully. He gives the character of his person, and the description of his cave, with his sea-herds about him. He represents him as tending them on shore; as plunging himself into the sea; and as riding over the surface of it. He marks out, briefly indeed, but in a very picturesque manner, the whole series of the transmutations of this changeable deity <sup>l</sup>.

L 5

GLAUCUS,

<sup>k</sup> Met. i. v. 340. At a naumachia, in the time of Claudius, just as the adverse fleets were ready for battle, a silver Triton, prepared for the purpose, rose suddenly out of the water, and blew his trumpet, as a signal to engage. Suet. in Claud. cap. xxi. Met. i. v. 331—342.

<sup>m</sup> Senex, georg. iv. v. 438. — *Cæruleus*, v. 386. *Glaucis oculis*, v. 451. Geo. iv. v. 418—421. v. 430. 431. vi

433—430.

GLAUCUS, who, from a fisherman became a sea god, and therefore might be deemed an adventitious god only, is, however, described more particularly than the sea deities usually are. He is distinguished by the uncommon length of his hair, and the crown of reeds on his head <sup>m</sup>. Paterculus is even more explicit than the poets, in a passage relating to Munatius Plancus, who, to ingratiate himself with Augustus, submitted to great meannesses. “ Amongst other things (says the historian) he danced the character of Glaucus “ on the public stage.” For this purpose he was stripped naked, his skin was painted of a sea-green, and his head covered with a chaplet of reeds; then dragging a long fish’s tail after him, he danced the Glaucus on his knees <sup>n</sup>.

## NEREUS,

433—436. v. 528, 529. v. 386. 387. v. 408. Two passages seem to have been copied by Virgil from some ancient painting, one relates to the manner of Cyrene’s placing Aristeus, and herself to surprise Proteus, Geo. iv. v. 424. The other is the strange turn in his eyes, whilst he is between anger and compliance; which seems not only to agree with the contest in his mind but to suit his character as a prophet, Geo. iv. y. 452. Our author has met with no figure of Proteus, or of Glaucus.

<sup>m</sup> Met. iii. v. 915. 963.

<sup>n</sup> Paterc. l. ii. c. 85. This fish dance is not unlike our ~~Symb~~ shows, or the dances now used in Italy, wherein a character,

NEREUS, DORIS, and her sisters the OCEANITIDES, are sometimes mentioned by the poets, but without any distinction. Virgil seems, in speaking of two of them, to dress them differently from the Neptunines and Nereids°.

THETIS was one of the sea nymphs, called by the poets Neptunines, as descendants of Neptune; it was therefore the greater honour for Peleus to obtain her in marriage. He was one of the Argonauts, and when all the sea nymphs, charmed with the novelty of the sight, came to gaze on the Argo (supposed to be the first ship that ever ventured on the sea) Thetis was among them, and fixed her chief regards on Peleus; it is, therefore, with great propriety that Flaccus names her as one who hastened to the relief of the ship, when first in distress. Catullus relates their marriage at large; and Flaccus gives a pic-

ture, or whole story, is represented in a dance. But the thing that gives the most perfect idea of these ancient dances, is a passage in Longus's Pastoral Romance, which the reader may see towards the end of his second book. Virgil speaks of the Satyr-dance, ecl. v. v. 73. In a little quarrel between two people, Horace says, one of them begs the other (of a large awkward make) "to dance the Cyclops." Hor. l. i. Sat. v. v. 63. Plancus is mentioned more than once by Horace in his Odes, and his monument makes a considerable figure to this day on a hill near Gaeta.

\* Virg. Geo. v. v. 342.

ture of her when going to be married, and of the marriage-feast, which was honoured with the presence of the chief deities of the sea <sup>P</sup>.

The NEREIDS were all called sisters, as being of the family of Nereus and Doris. Their faces, though alike, were different enough to be distinguished from one another. The name of some of them are known; as Doto and Galatea; but the attributes given them by the poets are so uniform, that we can only say of a relievo, or picture, that it is a Nereid-piece.

The descriptions too of them, in the poets are of a general nature. They represent them as parting the water with their arms, and floating

<sup>P</sup> Catul. de Nupt. Pel. lxii. v. 29. Met. xii. v. 94. Catul. Nupt. Pel. lxii. v. 18. Flac. Arg. i. v. 658. See poem 62. de nuptiis Pel. Flac. Arg. i. v. 139. She had a veil over her face, as the brides had of old. Luc. ii. v. 361. Fast. iii. v. 690. Juv. Sat. x. v. 355.

On a gem at Florence she has a helmet in one hand, and a coat of mail in the other, and is called the mother of Achilles to whom she seems to be carrying the arms she had provided him. She is in a long vest, and not naked, as the sea-nymphs usually are; but the feet are not quite hid, the beauties of which are perpetually mentioned in Homer by the epithet *Ἀγυροπόδες* *Οἰτις* and not forgot by Ovid, Ep. Her. xx. v. 60. This was a part much more observed of old than with us. Their feet were not concealed as our's are, Hor. iv. od. i. v. 27. Ovid. Am. l. iii. el. iii. v. 7.



on the surface of it with their long hair : sometimes rising above the water to admire a strange sight : sometimes, as busied in assisting ships, and conducting them into their ports; and sometimes as sitting on rocks, and telling stories, chiefly of the amours of the gods <sup>q</sup>.

As for the habitations of these sea deities, the ancients seem to have imagined, that all the whole sea rested on a sort of arch work, under which was an ample space for that purpose. This space might be divided into palaces for the ruling deities, and into grottos and caves for the rest <sup>r</sup>.

The habitations of the river deities, and their attendants, were, in the same manner, supposed

<sup>q</sup> Stat. l. iii. Sylv. 2. v. 34. Met. xii. v. 94. Met. ii. v. 14. Æn. ix. v. 103. Met. xiii. v. 743. Met. xiii. v. 399. Stat. l. iii. Sylv. 2. v. 18. Met. ii. v. 12. Hor. l. ii. el. 23. v. 22. The subject of these stories are called *dulcia*, and *canere* is used for the manner of telling them.

<sup>r</sup> Cic. Tus. Quæst. l. v. The palace of Oceanus is expressly mentioned, sometimes on shore, and sometimes under the sea. Stat. Theb. viii. v. 273. Stat. Achil. ii. v. 17. Met. xv. v. 419. So the habitations of the Nymphs are described by Virgil, Æn. iv. 168. and of Nereus and Doris, and their numerous family. Stat. ii. Sylv. 2. v. 16. These deities had a full power over the waters, and could suspend them in the air, when they pleased. Virg. Geo. iv. v. 362. Ovid. l. iii. el. 6. v. 44. So on a gem Neptune is beneath the water, which is suspended in an arch over his head.

to be under water, and generally near the head of each river. If there was any grotto, the figure of the presiding deity was placed in it, with his urn, and the water gushing out of it. Their temples were also built near the sources<sup>s</sup>. The poets speak of these grottos of the river gods, and describe some of them, particularly that of Peneus<sup>t</sup>.

Of all the river gods, TIBERINUS or the residing deity of the Tiber, is the most celebrated among the poets. In a statue at the Belvidere, he appears reclined, and leaning on his urn, as

<sup>s</sup> Statius speaks of the source of a river, and the habitation of its god, as the same thing. Stat. Theb. iv. v. 832. Plin. ep. l. viii. ep. 8.

<sup>t</sup> Statius, describing a water grotto in Vopiscus's gardens, at Tivoli, hints at several noted ones. Stat. l. i. Sylv. 3. v. 78. Egeria's grotto was more celebrated than Tiber's itself. Liv. l. i. c. 21. Fast. iii. v. 276. Ovid. l. iii. el. i. v. 7. Ovid describes the grotto of Achilous, and of Peneus. Met. iii. v. 563. Met. i. v. 581. Horace speaks of that of Albunea, l. i. od. 7. v. 12. where *resonantis* refers to the hollowness of the ground. The completest description is that of the palace of Cyrene, in Virgil, Geo. iv. v. 334. 362. 375. 351. Hence it is plain, that there were three sorts of habitations for the river gods. Grottos by the river near the source as Egeria's; others under ground, for subterraneous waters, as Albunea's; and others under the waters, as the palace of Cyrene.

the

the figures of the river gods generally do<sup>u</sup>. He is crowned with fruits and flowers, and has a venerable look, as head of all the rivers of the province through which he leads his waters into the sea<sup>w</sup>. Just by him lies the wolf suckling the twin-brothers Romulus and Remus. He was sometimes represented too with horns, a known emblem of power, and which might denote his presiding over several streams, as his title of Pater did his Majesty<sup>x</sup>. The poets even tell us the colour of his skin, his hair, and his robes. They describe him too on particular occasions (as when amazed at some unusual incident, or when under an uncommon concern) in a very picturesque manner<sup>y</sup>.

<sup>u</sup> The ancients, in this particular, acted with more propriety than has been commonly observed. They not only stocked each element with proper beings, but also adapted the appearance, and posture of them, to their respective elements. Thus, as water strives to keep it's level, the river-deities are more or less reclined.

<sup>w</sup> Ovid. ad Liv. v. 124. *Æn.* viii. v. 77.

<sup>x</sup> Virgil calls him *Corniger*. *Æn.* viii. v. 77. Flaccus gives horns to all the greater river gods. *Argon.* i. v. 106. *Ibid.* viii. v. 187. The horns may be often hid by the large crowns of reeds and flowers, and so may not appear.

<sup>y</sup> *Æn.* viii. v. 64. *Æn.* viii. v. 34. *Æn.* ix. v. 125. Ovid. ad Liv. v. 122.

The

The NILE (in a noble statue of black marble now in the Vatican) is known by his large cornucopia, by the Sphynx couched under him, and by the sixteen little children playing about him <sup>z</sup>. The water flows down from under his robe, which conceals his urn, to denote that the head of this river was not discovered by the ancients <sup>a</sup>. Virgil, in his account of Æneas's shield, describes the Nile of a vast size, and with a mixture of fright and concern in his face, spreading his robe, and inviting the defeated fleet of Cleopatra to the inmost recesses of his stream <sup>b</sup>.

<sup>z</sup> The Cornucopia is given here with the greatest propriety ; for the Nile is the absolute cause of the great fertility of lower Ægypt as it supplies it both with soil and moisture. He was their Jupiter Pluvius, or chief river god ; and thence called the Ægyptian Jupiter. Tibul. l. i. el. 7. v. 26. The Sphynx alludes either to the famous statue on the plain of Memphis, or to the mystic knowledge so much cultivated in Ægypt. Stat. Theb. i. v. 66. The sixteen children represented the several risings of the river every year, as far as to sixteen cubits, Plin. l. xxxvi. c. 7. The statues are said to be of black marble in allusion to the Nile's coming from Ethiopia. Addis. Trav. ch. i. c. i. p. 239. Virg. Geo. vi. v. 293.

<sup>a</sup> In some modern statues his head is quite hid under his robe for the same reason, Hor. iv. od. 14. v. 40. Met. ii. v. 255.

<sup>b</sup> Æn. viii. v. 713. The whole passage is just, as it is great.

The **TIGRIS**, in the Agostini-collection, is distinguished by the Tiger, on which he rests his right arm. The **EUPHRATES**, in a relievo, on the Constantine pillar, is marked out by the palm-branch in his hand. These rivers are said to spring from the same source. Ovid speaks of them as carried in "triumphs together <sup>c</sup>."

The **DANUBE**, on a medal of Trajan, and the **RHINE**, on another of Drusus, are represented as sitting, each with his urn, and each with dignity; only the Danube is distinguished by a large veil floating over his head <sup>d</sup>.

There is nothing in the poets said personally of the Danube. Ovid, though he often mentions the Danube, has nothing descriptive of his person. The Rhine is described, sometimes, as conquered by the Romans, all ruffled and wounded; sometimes in the low state of a captive; sometimes as yielding, and sometimes as received into favour <sup>e</sup>.

<sup>c</sup> They appear together on a medal of Trajan, where the genius of Mesopotamia is kneeling at the emperor's feet. Ovid. de Art. Am. i. v. 225. Luc. iii. v. 257.

<sup>d</sup> He appears also on Trajan's pillar, from the waist upward, as rising out of the stream, to support the bridge of boats; just contrary to Virgil's description of the Araxes. Æn. viii. v. 728.

<sup>e</sup> Ovid. de Trist. l. iv. el. 2. v. 42. Stat. l. ii. Sylv. i. v. 51. Fast. i. v. 286. Met. l. x. ep. 7.



ERIDANUS, or the Po, the king of the rivers of Italy, is represented in statues with the head of a bull, and the other parts human; a thing peculiar to this, and, perhaps, to the river Aufidus <sup>f</sup>. One way wherein the Romans shewed their devotion, or particular regard to the river gods, was, by gilding their horns. This fact will set some lines in Virgil, concerning Eridanus, in a very clear light, which, otherwise, perhaps, might appear ridiculous to most of his readers <sup>g</sup>.

Several other rivers of Italy are mentioned in a peculiar manner by the Roman poets <sup>h</sup>; particularly

<sup>f</sup> Vir. Geo. i. v. 482. The bull's head was given him because his source was from Mount Veso, the highest of the Alpes Taurinæ. Horace calls Aufidus, Tauriformis, either from his statue's having the head of a bull, or his whole shape resembling a bull. Hor. iv. od. 14. v. 25.

<sup>g</sup> The lines are, Geo. iv. v. 371.

Et gemina auratus taurino cornua vultu,  
Eridanus; quo non alius per pingua culta  
In mare purpureum violentior effluit amnis.

The having a bull's head, and the custom of gilding the horns, illustrate the first of these lines. The word *violentior* in the last line, is not to be understood absolutely, but in reference to the words *per pingua culta*; as if Virgil had said, "No river runs more swiftly through rich and level lands, into the sea, than the Po."

<sup>h</sup> Such as the Mincius. Æn. x. v. 206. Geo. iii. v. 15. The Anio, Stat. l. i. sylv. 3. v. 73. The Abbula, Stat. i. sylv.

larly Curtius and Egeria. Curtius, after devoting his own life for the safety of his country, by plunging into the caverns of the earth, was supposed to become the presiding deity of the little lake, on the spot where he performed the action, and which still bears his name<sup>i</sup>. Statius describes him as such. He speaks of his wreath of oak, that sort of crown which was given to those who saved the life of a citizen, and which belonged, much more justly, to those who had saved the state. Hence this wreath was, out of flattery, given to most of the emperors on their medals; and there was one which was usually hung up at the entrance to their palace<sup>k</sup>. Curtius wore it, as the preserver of his country; and Egeria, as the giver of good laws, deserved something of the same character. All we can learn of her is from Ovid's description of her. According to him, her figure should be reclined, and in a melancholy posture; as resting on her hand, and shedding tears; for he represents her as lying at the foot of a hill, and lamenting the loss of Numa; where

fylv. 3. v. 75. The Numicius, Met. xiv. v. 599. Fast. iii. y. 648. Vulturius, Stat. l. iv. fylv. 3. v. 71.

<sup>i</sup> He appears in this action on a fine relievo at the villa Borghese; and on some gems, with flames issuing out of the vast opening into which he plunged, armed, and on horseback. Liv. l. vii. c. 6.

<sup>k</sup> Stat. l. i. fylv. 1. v. 70. Æn. vi. v. 771. Fast. i. v. 614.

Diana,

Diana, out of compassion, turned her into a fountain, and made her the presiding genius over it<sup>1</sup>.

Several of the famous rivers of Greece are personally described in the Roman poets ; but there are no remains of the artists to confront with those descriptions. PENEUS was the principal river of Greece, just as the Thames is with us. Hence it was, that they supposed that all rivers had their rise near the head of the Peneus. Ovid describes the great cascade he makes on his issuing out of mount Pindus, and his grotto beneath it, more distinctly than the appearance of the god himself. INACHUS is described as quite reclined ; and as sitting and leaning against a bank, holding his urn sloping, and pouring the waters out of it. ACHELOUS is distinguished as having lost one of his horns, but, as hiding that defect with his crown of reeds. A full picture of ISMENOS is drawn by Statius, from whose description one might form a very bold idea for a fountain statue ; as likewise from Ovid's description of ACIS, after the Cyclops had crushed him to death with the fragment of a rock. He represents the Cyclops as astonished, to see new-created reeds growing through all the places where

<sup>1</sup> Met. xi. v. 551. Ovid's description agrees with the place now called Egeria's grotto, near Rome, where lies an old statue, which is said to be her's, but it is much defaced, Juv. Sat. iii. v. 20.

the rock was split, and to hear the waters gurgling within, as they rose up to the top, and then falling down on every side of the broken rock ; and, at last, to behold a youth rise breast-high, above those waters, exactly like Acis, only with the additional dignity of a river god, just then conferred upon him by the influence of his dear Galatea <sup>m</sup>.

Every river god was attended with goddesses of an inferior nature, called NAIADS, of whom scarce any thing, in particular, is said by the poets. They describe them with long bright hair flowing down their shoulders ; and, as having a shining humid look, with a fine shape, and well-turned limbs. Their robes, if any (for they are usually naked) are of a greenish colour, with lighter or darker shades, and so transparent as to show the fineness of their skin and shape. They have sometimes flying veils (on the ancient gems) over their heads, like the Auræ, or Sylphs. Ovid dresses them with great variety, as they are attending at a feast. This was, indeed, their usual employment ; for they seem to have resided, as so

<sup>m</sup> Virg. Geo. iv. v. 363—369. Met. i. v. 581. Flac. Argon. v. v. 210. Stat. Theb. ii. v. 218. Id. l. vi. v. 275. Stat. Theb. iv. v. 106. Met. ix. v. 100. Stat. Theb. ix. v. 415. 140. 421. 482. Met. xiii. v. 896. Our author thinks, that the figure of Acis and his rock would make a better fountain-story than Latona's revenge on the frogs, or Apollo's reception by the Nereids, in the gardens of Versailles,

many domestics, in the palaces of the water gods; where they are said to work, and tell stories, and then to come and wait at table <sup>a</sup>.

<sup>a</sup> Met. xiv. v. 332. Virgil names sixteen of them in the apartment of Cyrene only, in the palace of Peneus. Geo. v. 336—340. and v. 343—345. Ovid speaks of a hundred, at least, in the Anio. Ovid. l. iii. el. 6. v. 64. They had often a name from the river they belonged to, as *Tiberinides*, Fast. i. ver. 597. *Ismenides*, Stat. Theb. ix. v. 319. See Virg. Geo. iv. v. 247. Stat. l. i. sylv. 5. v. 18. Fast. iv. v. 597. Flaccus (Argon. iii. v. 526.) introduces them hunting with the wood nymphs, and dresses them in green. Æn. xii. v. 889. Virgil speaks here of Juturna, sister of Turnus. See her story in Ovid, Fast. ii. v. 585—606. Fast. i. v. 410. Virg. Geo. iv. v. 334. 349. 379. Met. viii. v. 572.



## B O O K VII.

*The DEITIES of the EARTH.*

**T**H E goddess NATURE appears in a statue with great simplicity ; her robes fall down to her feet, for dignity, and to show how much her ways are concealed ; and she has a basket of fruits on her head, as the cause of plenty, and the producer of all things. She is seldom mentioned personally by the poets ; and there is only one picture of her in any of their works, and that is in Statius, who, speaking of the giants' wars, finely represents her as almost breathless for fear, and with her eyes fixed on Jupiter, as confiding solely in his assistance <sup>a</sup>.

CYBELE (who was usually supposed to preside over the earth, and has therefore generally a crown of turrets on her head) is represented on a medal, as sitting, with a lion on each side of the chair, and with a pine-branch in her hand. The poets and artists give her sometimes a chariot

<sup>a</sup> Stat. Achil. ii. v. 489. The great Diana of the Ephesians, probably, represented this goddess, as appears from the various symbols on her figure, as the sun, moon, and stars, all sorts of animals, and a number of breasts, to shew that she produces and nourishes all things.

drawn by lions, in which Ovid describes her as descending from the heavens to the earth<sup>b</sup>.

TELLUS, or the genius of the earth, is always represented in a reclining posture, like the river gods. The only considerable description, relating to this goddess, is in Ovid's account of the fall of Phaeton<sup>c</sup>. Tellus is sometimes represented with a globe (or *orbis terrarum*) in her hand; and sometimes the *orbis* (or world) itself is personized, as on a medal of Galienus, where he appears under the figure of a naked man, kneeling on one knee, and the Emperor giving him his hand to raise him up.

<sup>b</sup> *Æn.* iii. v. 113. *Æn.* x. v. 253. *Lucr.* ii. v. 609. *Met.* xiv. v. 540. Cybele was a goddess of the highest dignity and worship in the religion of the old Romans, by whom she is called *Domina*, *Mater*, *Mater cultrix*, *Alma mater deum*, *Sancta deum genetrix*. Our author observes here the great resemblance in these titles to those given to the Virgin Mary now.

<sup>c</sup> *Met.* ii. v. 278.—303. Ovid has here so often mixed the allegory and reality together, that it is difficult to distinguish, where he speaks of Tellus as an element, and where as a goddess. Dryden, in his *Hind and Panther*, is justly complained of by Prior, for this sort of mixed allegory. Ovid is more guilty of this fault than all the poets of the three good ages put together. The figures of Tellus are often to be met with in gems, where Sol is setting out in his chariot; and on Sarcophaguses, where Tellus and Oceanus are often in the front, to signify that the dead person was returned to his first elements.

EUROPE,

EUROPE is often represented under the figure of Europa on her bull. This is a common subject with the old artists; and the story is told no less than three times by Ovid. On a gem of Agostini's, the bull is walking on the water, as on dry land; a particular not mentioned by Ovid <sup>d</sup>.

ASIA, on a medal of Adrian, stands on the rostrum of a ship, with a rudder in one hand, to denote that the greatest improvements of navigation came from thence (especially from Tyre and Sidon) and a serpent in the other; by which may be meant, that the art of physic came from the same quarter. The figures of Asia are very uncommon <sup>e</sup>.

AFRICA, on a medal of Adrian, is represented sitting, and leaning her arm on a basket of flowers. She has her usual elephant-helmet (so often mentioned by Claudian) and a lion by her. The figures of Africa are common both on medals and gems. She has sometimes a scorpion in her hand, or an elephant at her feet. Oxen, and very often corn, are used as her attributes, to denote the fertility and plenty of that part of Africa known then

<sup>d</sup> Fast. v. v. 605. Met. ii. v. 870. Met. vi. v. 103.

<sup>e</sup> She appears as in deep distress, on a gem (in Stofche's collection) representing Hector, dragged behind Achilles's chariot, and on a fine relievo at the Villa Medici.

to the Romans, the Lower Ægypt, and the sea-coasts towards the Mediterranean.

Several kingdoms and provinces appear frequently as persons on medals, all as ladies, though each with some distinguishing mark or attribute. The poets of the better ages mention them personally, though very slightly; but the lower poets describe them at large, particularly Claudian <sup>f</sup>. Even Italy is not mentioned as a person in all Virgil's works, nor in any one of his contemporaries. Lucan, indeed, in the next age, describes Italy in a distressed melancholy attitude, dissuading Cæsar from passing the Rubicon; and speaks of her being crowned with turrets, just as she appears on a medal of Antoninus Pius <sup>g</sup>. Italia is represented there in a remarkable manner as seated on a celestial globe, which shews that the Romans arrogated to themselves not only the dominion of the world, but that of the universe. Ovid describes Germania sometimes as kneeling, or sitting, in a dejected manner, at the feet of her conqueror, and sometimes as recovering herself under the mildness of the Roman govern-

<sup>f</sup> There are several instances of this in Claudian's panegyric on Stilicho, l. i. Italy, v. 262. Spain, 228. France, 240. Britain, 247.

<sup>g</sup> Luc. i. v. 189. The Roman matrons appeared just so when they lamented the decease of their husbands, or best friends. Met. xiii. v. 689. Æn. x. v. 38. Their arms were bare as well as their breasts.

ment ;

ment; and this, indeed, was the general way of representing the conquered provinces on medals <sup>h</sup>. The figures of the provinces are difficult to be met with in the Augustan age. As the succeeding emperors added any new province to the empire, the artists began to complement them with a figure of it on their medals. This, though done sparingly at first, grew at last to be a custom.

What is said of provinces holds equally of cities. Any personal strokes about them are very uncommon in the good ages, but frequent enough in the lower, as in Claudian and Ausonius.

ROME indeed has more descriptive lines on her, in the poets of the best ages, than all the rest put together. She is represented on a medal of Nero (as she frequently is by the artists) sitting on a heap of arms, with a sword in one hand, and the goddess Victory (sometimes with a globe) in the other. Her look and posture denote dignity, as her attributes do the conquest of the world, by her achievements in war<sup>i</sup>.

Ovid

<sup>h</sup> Ovid, Trist. l. iv. el. 2. v. 2. 44. Fast. i. v. 646. The conquered provinces appear on the medals almost always, either as depressed under one emperor, or raised up by the hand of another. It was a constant opinion among the Romans, that they were designed by heaven to subdue the whole earth. *Æn.* i. v. 285 *Æn.* vii. v. 101. *Æn.* vi. v. 854. Livy makes it as old as Romulus's time.

<sup>i</sup> Accordingly the poets call her the martial city; the eternal city; the mistress of all cities, and goddess over all na-



Ovid describes the genius of Rome lying at the feet of Brennus, when the capitol was taken by the Gauls, as the conquered provinces appear at the feet of the emperors. She is described by Silius with a crown of turrets on her head. In her figures she appears in a helmet; but the other is so proper for the deities of cities, that, very probably, she was sometimes represented with it too by the artists<sup>k</sup>.

ALEXANDRIA appears on medals and gems. On a medal of Adrian she is marked out, like Africa, with the attributes of plenty. She has corn and vines about her, which are very proper, as she was the granary of Rome<sup>l</sup>.

Not

t  
ions. *Æn.* i. v. 277. *Tibul.* l. ii. el. 5. v. 24. *Hor.* l. iv. od. 14. v. 44. *Mart.* ii. ep. 8. Their notion that they were to become masters of the world, shows with how much more propriety the globe (emblem of universal monarchy) was given as an attribute to Rome, than it is now to the statues of each petty prince, or to the rulers of particular kingdoms.

<sup>k</sup> *Fast.* vi. v. 360. Ovid says, her face was like Augustus's, as it seems, indeed, to be on some medals. *Ex Pont.* l. ii. el. 8. v. 20. *Sil.* l. iv. v. 411. The appearance of this goddess is generally so warlike, that the figures of Virtue have been taken for her's, particularly by Bellori, in relation to some figures on a fine relievo in the Admiranda; and on the triumphal arches, which he calls Rome, though they are dressed like an Amazon, with breasts bare, and garments only to the knee, and have the attributes of Virtus.

<sup>l</sup> *Hor.* l. iv. od. 14. v. 36. The figures of the deities of cities

Not only cities were represented as persons, but every house had it's presiding deities. The *Penates* (who were supposed the protectors of the masters of families, their wives, and children) and the *Lares*, who presided over house-keeping, the servants, and domestic affairs. Of the *Penates* little descriptive is said in the poets<sup>m</sup>; the *Lares* are described as they appear on a sepulchral lamp (in Bartoli) in short, succinct habits, to show their readiness to serve, and with a sort of Cornucopia on their heads, as a signal of hospitality<sup>n</sup>.

The very mountains and rocks were turned into persons<sup>o</sup>. Gardens, lawns, fields, vineyards, groves, and forests, were all assigned to their par-

cities were very common of old, and were carried in triumphs. Ovid. Art. Am. l. i. v. 126. but are scarce now. There are some on medals, but are not even named, at least not personally, by any Roman poet.

<sup>m</sup> Virgil speaks of them as some of *Æneas's* ancestors. *Æn.* iii. v. 147—176. They are figured no where but in a picture in the Vatican Virgil. There were public *Penates*, who were the guardians of the state, as the others were of families. Liv. l. v. cap. 52. and l. iii. cap. 17.

<sup>n</sup> Fast. ii. v. 654. Pers. l. v. v. 31. The *geniuses*, supposed to attend each person from his birth to his grave, were sometimes placed with the *Lares*. They were sometimes represented with a dog at their feet. See Fast. v. v. 146.

<sup>o</sup> The *geniuses* of mountains were like those of cities carried in triumphs. Art. Am. i. v. 220. Trist. iv. el. 2. v. 37. And the figures of them, in the remains of the artists, are more frequent than has been generally imagined.

ticular deities, and filled with imaginary inhabitants.

ATLAS, probably, was represented of old (as he now is) supporting a globe; for in this attitude the poets most commonly speak of him. Ovid and Virgil describe him in a personal style *P.*

TMOLOS is described by Ovid sitting as judge between Apollo and Pan, whether the pipe or lyre were the finer instrument. He was crowned with oak only, having taken away the other branches that were about his head. His head, on a Greek medal, is crowned with vine-branches,

*P* *Æn.* iv. v. 247. *Met.* vi. v. 175. *Æn.* viii. v. 137. *Past.* v. v. 169. The seeming contrarieties in these passages are reconciled by the Farnese Atlas, in which figure he supports the globe of the heavens with his head, neck, and shoulders. *Met.* iv. v. 661. *Æn.* iv. v. 251. From what Virgil says here, a good idea may be formed for a fountain-stone. Flaccus describes Atlas as standing in the midst of waters, supporting an armillary globe, with the planets making their proper rounds in it. *Arg.* v. v. 416.

Our author explains here the fine *medici-relievo*, containing the famous judgment of Paris in one part of it, and in the other Jupiter decreeing the destruction of Troy. This *relievo*, though so very fine, has never been published or explained before. See *Polym.* p. 246. The scene of these transactions may be supposed on mount Ida, of which the poets do not speak personally, unless Virgil be understood in that manner where he mentions the figures of the fore-part of *Æneas's* ship. *Æn.* x. v. 58.

which

which agrees with the character of the mountain he presides over <sup>q</sup>.

Among the mountain-deities there were some that were females, as RHODOPE, who, on a medal of Antoninus Pius, appears sitting, and almost naked. These deities must have been represented in statues of a large size, and, no doubt, there were vast colosseal figures of this Rhodope, and the other mountain-goddeses <sup>r</sup>.

SCYLLA, turned into a rock, appears on a medal (in Oiselius) struck in honour of Pompey, with the upper part as a woman, but as ending

<sup>q</sup> Met. xi. v. 159. Vir. Geo. ii. v. 98. Met. xi. v. 87. It was called originally Timolus. Plin. v. cap. 29.

<sup>r</sup> Hence the known fable of the mountain in labour, will not be so preposterous as it is commonly imagined. For, to suppose one of these gigantic ladies in labour, and after vast pangs, to produce such a small animal as a mouse, was no inconsistent thought, but well fitted for true ridicule. See Phædrus, l. iv. fab. 21. where *ille* probably was originally *illa*, and changed by some ignorant transcriber.

The large size of the mountain-deities will also account for several similies of the poets, wherein they compare their heroes to mountains, which cannot be understood literally, but will be more just, and more poetical, if understood personally. *Æn.* xii. v. 703. There is a scarce modern statue of Father Apenninus by John de Bologna, at Florence, above sixty feet high, if it stood up. The ancients, doubtless, had mountain-figures much larger than this. An artist proposed to Alexander the Great, to form the mountain of Atlas into a statue, with a city in one hand, and a river in the other.

in two fish-tails, between which are three dogs. The poets mention these dogs as part of her form, but without this medal it would have been hard to guess the manner of it<sup>s</sup>.

CHARYBDIS, on a medal of the Vatican family, appears much in the same manner, only she has no dogs. They are both spoken of by Silius as persons<sup>t</sup>.

FLORA, or the goddess of gardens, was originally a field nymph, and called Chloris. In a statue at Florence she is almost naked, and is distinguished by the little nosegay which she holds up in her hand as pleased with it's beauties. Sometimes she is crowned too with flowers, and sometimes has a chaplet of them in her hands. She has only a light veil, but in the famous Farnese figure of her she is fuller dressed. Her robe was of as many colours as the flowers with which she was usually adorned. Ovid gives a delightful description of her garden, with the Horæ ga-

<sup>s</sup> Propert. l. iv. el. 1. v. 40. Virg. ecl. 6. v. 78. Ovid. Am. l. iii. el. 12. v. 22. This is one instance of the few wherein the Augustan poets contradict themselves. Ovid (Met. viii. v. 150.) and Virgil (Geo. i. v. 404.) speaks of Scylla being turned into a bird.

<sup>t</sup> Sil. l. xiv. v. 476. Silius seems here to have an eye to his favourite Virgil, though he is speaking of a poet long before his time, whom he calls Daphnis, and in speaking of whom he seems to try to give his style a pastoral turn.



thering flowers, and the Graces making garlands of them <sup>u</sup>.

POMONA, and her lover VERTUMNUS, presided over plantations and fruit-trees. On medals (in Goriæus) they are both represented with the attribute of a pruning-hook in their right hands; and Pomona has besides a branch in her left. She was of the class anciently called Hamadryades <sup>w</sup>. Pliny, even in prose, introduces this

<sup>u</sup> Fast. v. v. 360. Fast. v. v. 200. This garden of Flora seems to have been the paradise in the Roman mythology. The traces of paradise were derived to the Romans from the Greeks. Among them this idea was shadowed out by the gardens of Alcinous. In Africa they had the gardens of the Hesperides; and in the East, the Horti Adonis, which term was used by the ancients for gardens of pleasure. Plin. l. xv. c. 4.

The gardens in the Augustan age might be nothing more than the natural face of the country, assisted a little by art, according to the garden described by Virgil. Geo. iv. v. 138. The picture in the Vatican Virgil of this garden answers the description exactly.

<sup>w</sup> Met. xiv. v. 628. The Hamadryads are now taken to be nymphs vitally annexed to trees — and the old scholiasts make them a set of nymphs coëval with certain oaks, or, at least, fated to perish with them; but the Roman poets use the word rather as a character of the nymphs in general, than as the name of a particular class. Vir. ecl. x. v. 64. Fast. ii. v. 156. Met. i. v. 695. Fast. iv. v. 232. Stat. l. i. Sylv. 3. v. 63. The notion of nymphs, or intellectual beings an-

this goddess personally, and makes her speak in praise of the fruits over which she presided \*.

PRIAPUS had also a share in presiding over gardens, his business being to drive away the birds, and guard the fruit from thieves. He had therefore a pruning-hook too in his hands, and sometimes a lap-full of flowers. He had sometimes no hands, and then was a mere log, as Martial humorously calls him<sup>y</sup>. In a very immodest book, a proper offering is made to this god ; and, indeed, some other pieces of devotion were paid to him, no less obscene than the god himself<sup>z</sup>.

## CERES

nexed to trees, made the story of Erichon in Ovid, and of Polydorus in Virgil, more natural to their readers at that time, than to us now. It will also account for their worshiping of trees. Liv. l. iii. c. 25.

\* Plin. Nat. Hist. l. xxiii. in proem. There seems, according to Horace, to be several inferior Vertumnuses, as there were inferior Pans and Faunuses. Hor. l. ii. Sat. 7. v. 14.

y Hor. l. i. Sat. 8. v. 7. Virg. Geo. iv. v. 111. Mart. l. viii. ep. 41. What Horace says of him contains one of the severest strokes against the worship of idols in general, l. i. Sat. 8. v. 3. The poets in general seem to have looked upon Priapus as a ridiculous god.

z Infamous books of pictures (in the collection of inscriptions) under the figures of this god. Priap. Carm. 3. This piece is, by the editors, ascribed to Virgil, without any foundation.

CERES, the goddess of corn fields, has been considered among the twelve great celestial deities. The Romans had their bad gods, as well as their good ones ; and so they had a deity to cause the rust in corn, as well as to make it flourish. This goddess, under the name of ROBIGO, is very gravely mentioned by Ovid <sup>a</sup>.

BACCHUS, who presided over vineyards, and DIANA, who ranged the forests, have also been considered.

SYLVANUS presided over woods, and the fruits that grow there, and has therefore (on a sepulchral lamp in Bartoli) a lap-full of fruit : his pruning-hook in one hand, and a young cypress-tree in the other, which is mentioned by Virgil as a distinguishing attribute. He describes him as crowned with wild flowers, and as presiding over the corn fields, as well as the woods <sup>b</sup>.

The

dation. These pictures were like the modern ones mentioned by Vasari, in his lives of the painters. Part iii. p. 307.

<sup>a</sup> Fast. iv. v. 901—942. where is the whole prayer of the priest. They had also a god RUBIGUS, as well as this goddess. The Rubigalia were instituted by Numa. Plin. Nat. Hist. l. xviii. cap. 29. Var. de ling. lat. 5. 3.

<sup>b</sup> Geo. i. v. 20. Ecl. x. v. 25. Æn. viii. v. 601. Virgil speaks often of the vines and corn together, as they were planted. Ecl. i. v. 75. Geo. iv. v. 332. At this day rows of olive-trees, mulberries, elms, and vines, are planted so

near

The FAUNS, a sort of woodland-deities, ranged over the country, but delighted chiefly in vineyards. They are represented even eating grapes out of Bacchus's hands; and appear generally as his attendants in Bacchanal-feasts and processions. The Fauns were partly of the satyr-kind, as may be seen by their short tails, little horns, and pointed ears. They have all the agility and playfulness of the satyrs, but not their savage form and lewdness<sup>c</sup>.

The chief passion, as well of the Fauns as of the satyrs, was for the nymphs, though both had females of their own kind. The poets have little or nothing descriptive of the persons or attributes of the Fauns, though the Nymphs and Fauns were so common a subject with the ancient artists.

The chief characters of the Satyrs or Pans, is their lasciviousness; from which the great god PAN himself is not wholly exempt<sup>d</sup>. His figures are

near together in the corn fields, that the whole vale of Lombardy looks at a distance like one continued wood.

<sup>c</sup> The famous Faun at Florence is dancing, with some musical instruments in his hands, used at the feast of Bacchus. And a Fauness, on a gem, in Agostini, shews pleasantness, one of their principal characters.

<sup>d</sup> The poets, by one epithet, express both the agility and playfulness of the Satyrs. *Lascivi satyri*. *Lascivus* signifies either playful or lewd. Both Fauns and Satyrs were fond of the

are usually naked, to express agility. Silius speaks of his bounding from rock to rock, and gives the fullest description of him of any Roman poet. He crowns him with pine-branches, and shades his forehead with them. He gives them a doe's skin over his left shoulder, and a pedum in his right hand; and represents him in several very picturesque attitudes \*.

Pan is well known under the formidable character of the inspirer of sudden fright and fears, especially of such as happened in an army without any real foundation, and are to this day call-

the Nymphs, nay even of the water ones. Hor. l. iii. od. 18. v. 1. Stat. i. Sylv. 5. v. 18. The Satyrs were all called Pans. Colum. v. 427. Their lasciviousness is but too strongly expressed in the famous Satyr (supposed to be Pan himself) in the Lodovician gardens, instructing a youth to play on the shepherd's reed.

\* See the whole description of Pan in Silius, l. xiii. v. 347. This account of Pan is introduced where the poet is speaking of the Roman army approaching Capua, to destroy it, after Hannibal had left Italy. Jupiter (says the poet) moved with the distress of the Capuans, sends Pan to soften their incensed enemies, which he effectually did. Silius, on this occasion, calls Pan the Mild God, or the Inspirer of Mildness. Sil. xiii. v. 320. There is a terminal figure at Florence which they call Pan, whose face agrees with this character. He has a goat on his shoulder, and a little milking vessel in his right hand. This is the Pan, perhaps, invoked by Virgil, Geo. i. v. 18.



ed Panic fears <sup>f</sup>. These causeless alarms are described by the Roman poets; and the artists, agreeably to what they say, give him sometimes a face more terrible than that of Mars himself <sup>e</sup>.

<sup>f</sup> Pan is described as playing a thousand little tricks, as frightening the cattle, and the like. Flac. iii. v. 56. He was supposed, as well as the Fauns, to give frightful dreams. Plin. xxv. c. 4. and l. xxx. c. 10.

<sup>g</sup> Flac. iii. v. 54. The horrors caused by Pan are particularly described in Longus's little romance, which our author thinks, from the natural ease and simplicity of his style, was of a higher age than about the end of the fourth century, and older than Heliodorus. The Athenians had a statue of Pan, with a trophy on his shoulders, like the figures of Mars, he having often assisted them in their wars, especially at the battle of Marathon. This appears from two inscriptions in the collection of Greek epigrams. Pan's face appears so terrible, on a gem in the Strozzi-collection, that, probably, it was from some of these terrible representations of Pan, that our modern artists have borrowed the idea of a devil. This conjecture is the more probable, as the ancients always gave Pan a tail, horns, and cloven feet like a goat, in which shape the devil is most usually said to appear. Pan, by Ovid, is called the *Goatish God*. Met. xiv. v. 515. *Semicaper Pan*.

## B O O K VIII.

The DEITIES and INHABITANTS of the  
LOWER WORLD.

**V**IRGIL, of all the poets, as well Greek as Latin, hath given the most regular, and the most complete account of the subterraneous world <sup>a</sup>.

The whole imaginary world beneath the surface of the earth <sup>b</sup> which we call Hell (though according to the ancients it was the receptacle of all departed persons, of the good as well as of the bad) is divided by Virgil into five parts. 1. The previous region, or entrance. 2. The region of waters, or the hateful passage. 3. Erebus, or the

<sup>a</sup> Silius sets Virgil's account of hell on a level with the principal subject of his *Æneid*, and seems to insinuate that he had described all the parts of it in as exact order before he saw it, as he could have done after he was an inhabitant of it. *Sil. xlii. v. 791.*

<sup>b</sup> The ancients formerly considered the earth as a vast plain, and hell as spread out at an equal depth, all under the surface of it. Hence they had passages that were supposed to lead directly to hell, in every country, as the lakes of *Avernus* and *Amsanctus* for Italy. *Cic. Tusc. Quæst. l. i. p. 365.* "It is indifferent to me (says *Anaxagoras*) where you bury me, for my journey to the other world will be just the same." *Cic. Tusc. Quæst. l. i.*

gloomy

gloomy region. 4. Tartarus, or the region of torments. 5. Elysium, or the region of bliss.

I. The PREVIOUS REGION, or entrance into hell, is stocked with two sorts of beings. First, with those which make the real misery of mankind upon earth, such as war, discord, labour, grief, cares, distempers, and old age: secondly, with the terrors of fancy, and all the most frightful creatures of our imagination, as Gorgons, Harpies, Chimæras, and the like <sup>c</sup>.

In this region Virgil places death, and his relation sleep. The figures of MORS, or death, are very uncommon. The most remarkable is a

<sup>c</sup> *Æn.* vi. v. 274 to 281. and v. 285 to 289. The pictures in the Vatican Virgil are here referred to, because the figures of the evils of life are hardly to be met elsewhere. As for the virtues (as we have seen) they are all to be found on the medals of the emperors, by way of compliment. But no artist ever ventured to place a vicious or hurtful being on the medal of an emperor, though ever so monstrous. Indeed, a groupe of such beings appears no where but in the Vatican pictures; and there they have no distinguishing marks; though Virgil's epithets might have furnished the artists with hints how to distinguish them. The evils of life are represented by eight naked ladies in a line, two of which are sitting upon bare rocks, and may be the *Curæ* Virgil speaks of. The *Curæ* are mentioned personally by others. *Hor.* l. ii. *od.* 16. v. 12. 24. *Lucr.* ii. v. 47. *Hor.* l. iii. *od.* 1. v. 40. The rest of the picture represents the Harpies, &c.

little brass statue at Florence of a skeleton, sitting on the ground, and resting one of his hands on a long urn<sup>d</sup>. Mors probably was common in pictures, because she is so frequently mentioned in a descriptive manner by the poets, who make a distinction between Lethum and Mors, not to be expressed in our language, and hardly to be conceived<sup>e</sup>.

The poets describe Mors as ravenous, treacherous, and furious ; and as roving about open

<sup>d</sup> Neither death nor sleep appear in the Vatican pictures. Death is banished from medals for the reasons before-mentioned, and from seals and rings, perhaps, as a bad omen. The evil beings are almost as uncommon in the description of the poets. The most remarkable are, of party rage, *Æn.* i. v. 292. — of discord, *Æn.* vi. v. 278. and viii. v. 702. — of envy and hunger, *Met.* vi. v. 775. and viii. v. 709. — and the groupes of evil beings, *Met.* i. v. 130. *Stat. Theb.* iv. v. 660. *Stat. Arg.* ii. v. 205. *Petr.* v. 254 to 263. See *Val. Max.* l. ii. cap. 6. l. ix. cap. 2. and vi. *proem.* and *Lucian's* description of a picture, by Apelles the Ephesian, *Tom.* ii. p. 424.

<sup>e</sup> *Petr.* v. 263. Perhaps by Lethum was meant the general source of mortality residing in Orcus ; and by Mors, or Mortes, the immediate cause of each instance of mortality. That the poets had several Deaths is plain from *Statius* (l. ii. *Sylv.* 7. v. 131. *Theb.* viii. v. 24.) He describes a Mors like *Quies*, l. v. *Sylv.* 3. v. 261. speaking of his father who died of a lethargy. He describes another Mors (perhaps the chief) as giving in her tale of Ghosts to the rulers of the lower world. *Theb.* iv. v. 529. He speaks of her as like to be confined from doing mischief, in a dark prison, l. v. *Sylv.* 1. v. 168.

mouthed,

mouthed, and ready to swallow up all that come in her way. They give her black robes, and dark wings, and make her often of an enormous size <sup>f</sup>.

As the ancients had more gloomy notions of death than we have, their descriptions, sometimes, are more frightful and dismal. They describe her as coming and thundering at the doors of mortals, to demand the debt they owe her; sometimes as approaching their bed-sides, and sometimes pursuing her prey, or as hovering in the air, and ready to seize it. Mors is also represented like the gladiators called *Retiares*, pursuing men with a net, as catching and dragging them to their tombs; or as surrounding persons, like the hunters of old, with her toils, and as encompassing them on every side <sup>g</sup>. But the most picturesque

<sup>f</sup> From the epithets *Pallida* and *Lurida* (pale and wan) she seems to have been represented with a face, and meagre body. The dead pale colour of her cheeks seem to be meant by *Mors exanimis* in *Lucretius*, vi. v. 1271. *Id.* v. v. 222. *Her. Fur.* cap. ii. *Chor. Oedip. Aët.* i. *Chor. Stat. Theb.* viii. v. 378. *Sil.* xiii. v. 530. 845. *Ovid ad Liv.* v. 360. *Hor.* l. ii. *Sat.* i. v. 58. *Statius* in a pestilence gives her a sword. *Theb.* i. v. 633. But there is no other instance of it.

<sup>g</sup> *Phœdr.* l. iv. *epil.* *Hor.* l. i. *od.* 4. v. 14. The expression of knocking at the door is used of *Proserpina* and *Bel-lona*, *Ovid. Her.* ep. 21. v. 46. *Stat. Theb.* viii. v. 349.  
*Lucr.*



picturesque description of this deity, is where Statius represents her by the bed-side of a youth in the flower of his age, attended by envy and vengeance. These horrid deities shew great friendship to one another in the execution of their purpose, and vengeance in particular seems, by the account, to take the net out of death's hand, and to perform her office for her <sup>h</sup>.

LETHUM is described, in general, much in the same manner as Mors. The poets give him a robe, but mention his arms being exerted out of it, as reaching his prey. He is said to be nearly related to Somnus. Flaccus calls them brothers <sup>i</sup>.

SOMNUS, or sleep, seems to be placed, by Virgil, in the previous region, for his relation to

Lucr. iii. v. 492. Hor. l. iii. od. 2. v. 16. Ovid. ad Liv. v. 361. Stat. Theb. viii. v. 378. Met. vii. p. 581. Hor. l. iii. od. 24. v. 9. Ovid. Am. iii. el. 9. v. 38. This way of hunting, by inclosing a great number of beasts, is very distinctly described by Statius. Achil. i. v. 466. Plutarch speaks of toils twelve miles in length, in Vit. Alex. Stat. l. v. Sylv. i. v. 156. This custom came from the East, where it is still practised. See Psalm cxvi. v. 3. The snares of death, &c.

<sup>h</sup> Vengeance is here called Rhamnusia, by Statius, who, in the heathen scheme, was the same with Nemesis, or divine vengeance. Stat. l. ii. Sylv. 6. v. 79.

<sup>i</sup> Flac. ii. v. 207. Stat. Theb. v. v. 199. Flac. viii. v. 74.

Lethum,

Leithum, though Ovid and Statius give him a palace on our earth. He is represented, generally, by the artists, as a soft youth, stretched out at his ease on a couch, resting his head on a lion's skin (and sometimes on a lion, as in a statue in Maffei) with one arm either a little over or under his head, and the other hanging down negligently by the side of the couch, with poppies in it, or a horn full of poppy-juice. He is often winged, and so like Cupid as to have been frequently taken for one, notwithstanding the lizard at his feet, the proper attribute of Somnus, as it sleeps half the year<sup>k</sup>.

The poets, sometimes, speak of him as large, to denote his great power, which is signified too by his resting on a lion. He is generally described just as he appears in the Maffei-statue, young, soft, placid, and resting on a lion. The poets speak often of his wings, and of their being black, as most proper for the god who chiefly rules by night. For the same reason his figures are of ebony, basalt, or dark-coloured marble<sup>l</sup>.

Such

<sup>k</sup> *Æn.* vi. v. 278. The lizard is<sup>l</sup> not mentioned by the poets, and might be used by the artists merely for distinction, though the poppy seems sufficient for that purpose, except in some few pieces, where the distinguishing attributes of both are blended together. In that case these may be Cupids under the character of Somnus.

<sup>l</sup> Flac. *Arg.* viii. v. 73. Stat. v. *Sylv.* 4. v. 1. Ovid. *Art.*

Such is the fine statue at Florence, which holds a horn in his hand so remissly that the poppy-juice is running out of it<sup>m</sup>. Somnus is supposed to communicate sleep to mortals, by pouring out of his horn on them; by touching them with his *virga* (which the poets sometimes give him) or by gently passing by their bed-side. When he gave troubled sleep, or tumultuous dreams, he mixed water, from some infernal river, with his poppy-juice<sup>n</sup>.

Statius describes Somnus more frequently than any other poet. He represents him as standing

Art. Am. ii. v. 546. Met. xi. v. 623. Stat. Theb. x. v. 108. Met. xi. v. 649. Virgil calls Somnus, winged, *vulucris* and *ales*, Æn. vi. v. 701. Æn. v. v. 862. Tibul. ii. el. r. v. ult. Met. xii. v. 612.

<sup>m</sup> This circumstance is hinted at by the poets (Stat. Theb. x. v. 111.) who often speak of his horn, Stat. Theb. vi. v. 27. Id. ii. v. 145. and v. v. 199. This idea is so usual in Statius's Thebaid, that it may help to correct a line which is scarce Latin, by altering *curru* into *cornu*. Theb. xii. v. 307.

<sup>n</sup> The *virga* might be only the poppy on the stalk, Stat. l. v. Sylv. 4. v. ult. Sil. x. v. 357. What Silius calls *virga*, Virgil calls *ramus*. Æn. v. v. 855. And he calls the poppy *lætæa papavera*, and *lætæo perfusa papavera Somno*. Geo. iv. v. 545. Geo. i. v. 78. Stat. Theb. v. v. 199. Sil. x. v. 358. Silius here calls him *celer*, which seems wrong, as he is generally described indolent and inactive. Met. xi. v. 649. When he is called *vulucris* it means winged.

on

on the highest point in the moon's course, and hovering down from thence with his wings spread over the earth, just at midnight. He speaks of several relievos, in each of which this god was joined with proper companions. In the first he was with Voluptas, as the goddess of feasts ; in the second, with hard labour, represented as tired, and inclined to rest ; in the third, with Bacchus ; and in the fourth, with the god of love °.

All these fine images are in Statius's description of the palace of Sleep. He places it in the unknown parts of Æthiopia, and Ovid in Italy, near the lake Avernus. Somnus's attendants before the gates were, Rest, Ease, Indolence, Silence, and Oblivion ; and within were a vast multitude of dreams, in different shapes and attitudes. Over these, Ovid says, presided the three chiefs, who inspire dreams into great persons only ; Morpheus, such as relate to men ; Phobætor, such as relate to animals ; and Phantasos, such as relate to inanimate things. They had each their legions to inspire dreams into the common people. These are all spoken of personally by the poets ; but it does not appear that there

• Stat. Achil. l. i. v. 621. Stat. Theb. x. v. 124. This would be a pretty subject for a painter now. Statius places him likewise with the mild Mors. Theb. x. v. 105.

is a single figure in the works of the artists relating to these things <sup>p</sup>.

As for the second sort of inhabitants in the previous region, the terrors of the fancy, there is little to be said. The poets, though they realized even Death, Sleep, and Dreams, and worshiped them in the vulgar religion, always considered the others as existing no where but in the imaginations of men <sup>q</sup>.

<sup>p</sup> See Stat. Theb. x. v. 84 to 117. and Ovid. Met. xi. v. 392 to 645. Stat. Theb. x. v. 88. Met. xi. v. 596. Virgil's description of the descent to hell near Avernus, agrees with Ovid's. *Æn.* vi. v. 271. Stat. Theb. x. v. 92. Met. xi. v. 633 to 645. *Tibul.* ii. el. i. v. ult. Stat. Theb. x. v. 815. *Vaga* here helps to explain *incerto* in Tibullus. They are described as wavering in their motion ; as all the beings relating to time are said to glide on in an even and silent motion.

<sup>q</sup> Ovid reckons them among the things he could never believe. *Trist.* l. iv. el. 7. v. 20. *Cic. de nat. deor.* l. ii. In the Vatican picture appears the Chimæra, with her mixed form, and breathing fire. (*Hor.* l. i. od. 27. v. ult. *Lucr.* v. v. 903. *Æn.* vii. v. 786.) Two Centaurs, a male and a female ; (Lucian describes a picture of a whole family of Centaurs by the famous Zeuxis, *Tom.* i. p. 579.) The Hydra, with it's snaky head : and Geryon, with his three human heads. (*Æn.* vi. v. 289. *Æn.* viii. v. 282. *Hor.* l. ii. od. 14. v. 8.) Briareus, with many hands ; Scylla, half fish and half human ; a Harpy, half human and half bird. These answer all that Virgil mentions, except the Gorgon. *Æn.* vi. v. 285.



II. The second division of hell is the **REGION OF STYX**, or the **HATEFUL PASSAGE**. The imaginary persons of this part are the souls of the departed, who are passing, or suing for a passage, over that river <sup>2</sup>.

The sole governor here is **CHARON**, whom Virgil describes as strong, and in all the vigour of old age, as meanly clad, with a large rough beard, and matted grey hair, and with his eyes fixed and firey. This description agrees with the figures we have of him <sup>3</sup>.

III. The third division, **EREBUS**, or the **GLOOMY REGION**, which begins on the other side of the Styx <sup>4</sup>, is subdivided into five districts:  
The

<sup>2</sup> The souls of the unburied were not suffered to pass the Styx till after a hundred years. This was taught to promote the funeral rites, which were instituted by the legislator to prevent private murders. Div. Leg. b. ii. sect. 4.

<sup>3</sup> *Æn.* vi. v. 295 to 316. *Æn.* vi. v. 304. Charon, on a sepulchral lamp in Bartoli, is receiving a Ghost, and in a relievo in the Barbarini palace, is landing Ghosts on the shore of Aëdes. In the picture in the Vatican Virgil, Styx is represented as a torrent pouring down a precipice, and rowling along the boundaries of Aëdes.

<sup>4</sup> In each of the three divisions, on the other side of Styx (which, perhaps, were comprehended under the name of Aëdes, as all five might be under the name of Orcus) was a judge, Minos for Erebus, Rhadamanthus for Tartarus, and  
*Æacus*

The first is the receptacle, or limbo of infants. — The second, for such as had been put to death without cause. — The third, for such suicides as were held excusable by the Romans: a melancholy region amidst marshes formed by the overflowings of the river Styx. — The fourth, the fields of mourning, full of dark groves, for those who died for love. — The fifth and last, for departed warriors <sup>u</sup>.

*Æacus* for *Elysium*. *Pluto* and *Proserpina* had their palace at the entrance of the road to the *Elysian fields*, and presided over the whole subterranean world. *Æn.* vi. v. 432. 567. 542. *Hor.* l. ii. od. 13. v. 23.

<sup>u</sup> *Æn.* vi. v. 427. 430. 434.—439. 441. 477. *Virgil* shows, that this division was called *Erebus*, in his account of *Orpheus's* descent. Compare *Geo.* iv. v. 471 and 478. See too v. 481. *Erebus* may possibly be sometimes used for the subterranean world in general. The picture in the Vatican *Virgil* has only the beginning of the third division. Immediately behind *Cerberus* are some infants, and just over him is *Minos*, who adjudges each ghost to the place in which he is to reside. He is sitting in the attitude of a judge. By him is the urn, used of old when giving sentence. A line of spirits stand before him waiting his sentence; and behind him is one, who, in going to the place allotted him, seems to meet with an old friend, who takes him by the hand. *Minos's* urn always turned out the right mark. *Stat. Theb.* viii. v. 105. *Statius* describes *Minos* and *Æacus* sitting in judgment as assistants to *Pluto*, but it must have been only occasionally. *Theb.* viii. v. 28. *Minos* is there spoken of as good-natured.

At the entrance to Erebus stands Cerberus, to prevent any one's coming in who ought not to be admitted. He is described (as in the picture of the Vatican Virgil) with three heads, and as many necks, encompassed with serpents, and from thence called by Ovid the Medusean monster <sup>w</sup>.

<sup>w</sup> *Æn.* vi. v. 412. *Hor.* l. iii. od. 11. v. 20. *Met.* x. v. 22. Horace (l. ii. od. 13. v. 36.) gives him an hundred heads, double the number given by Hesiod. *Geog.* 312. In the Vatican picture Cerberus shows a snarling sort of satisfaction at Orpheus's music, and seems angry at being pleased. This picture has but one of the five districts, the rest being lost. Had they been better preserved we should doubtless have seen Dido, and several Grecian and Trojan warriors, as described by Virgil.

It is remarked, that as all mankind may be divided into the good, bad, and indifferent, Ades is laid out by Virgil into three divisions — Elysium for the good — Tartarus for the bad — and for those who may be said to be neither, Erebus; such as infants, innocent sufferers, and the rest assigned to this region. Menippus's account of hell, in Lucian, agrees in these particulars with Virgil's. Lucian, tom. i. p. 332. ii. 301. [The reason why new-born infants were placed in Erebus (which seems unjust) is said to be in order to secure infancy, and give a check to the barbarous custom of exposing children, which prevailed every-where except in *Ægypt*, where it was forbid by a law. By the *falsly condemned* Virgil is supposed to mean the *falsly judged*, alluding to the custom of sitting in judgment, and passing sentence upon every man at his decease; which sentence, if wrong, was to be rectified in the other world. See the origin of the custom in Plato's *Gorgias*. *Div. Leg.* b. ii. sect. 4.]

IV. The fourth division, TARTARUS, or the REGION OF TORMENTS, begins where the road through the district of Erebus branches into two ; one to the right hand, leading to Elysium, and the other to the left, leading to Tartarus. According to Virgil this region begins with a city encompassed with a river of fire, and guarded by one of the chiefs of the furies. Within this city was a vast deep pit, in which the tortures were supposed to be performed. In this horrid part, Virgil places such souls as have been impious towards the gods, and such as have been vile or mischievous among men. Those particularly who hated their brethren, used their parents ill, or cheated their dependants, who made no use of their riches, who committed incest or adultery, rebellious subjects or knavish servants, despisers of justice, or betrayers of their country ; and who make and unmake laws, not for the public good, but to enrich themselves \*.

\* *Æn.* vi. v. 549 to 566.. The *impious*, *Æn.* vi. v. 580. to 607. and the *unjust*, v. 608 to 624. It is plain Virgil had this distinction in his thoughts, from his not mixing them at all one with another ; and even expresses it in the exclamation, v. 620. As *Æneas* did not enter into Tartarus, the picture represents only the city. The Sibyl relates the rest, that *Rhadamanthus* resided there, and that there were in it much more terrible monsters than in the previous region ; that it ended in a gulph twice as far below the earth as the heavens are above it, where the wicked were tormented. *Æn.* vi. v. 558. 577. 580.

In this region resided also those infernal deities the FURIES, who attend either to inflict or aggravate the torments. The descriptions of them are much more common in the poets than in the remains of the artists. The poets speak of great numbers not only for the several regions of Orcus, but as wandering about the earth to tempt or punish the wicked, and sometimes as attending on Jupiter in heaven itself. These goddesses (for so they are styled) were looked upon as the dispensers of the divine vengeance, the punishers of wicked actions, here and hereafter, and the inflictors of terrors, wars, and pestilence <sup>y</sup>.

As the poets, in disposing the lower world, seem to have been fond of throwing things into triads <sup>z</sup>, so they have made three chiefs over all the

<sup>y</sup> *Æn.* vi. v. 571. Virgil gives them apartments in the previous region, *Ibid.* v. 280. And Statius speaks of them as standing round Pluto's throne, *Theb.* iv. v. 527. where he calls them ministers of Pluto's cruelty. *Æn.* viii. v. 701. *Æn.* xii. v. 852. *Æn.* vii. v. 409. Cotta speaks of a temple to the furies, *Cic. de nat. deor.* l. iii. p. 69. where it is said, *Furiæ deæ sunt, speculatrices, credo, et vindices facinorum et sceleris.* There is part of a prayer to them in Lucilius, *Sat.* l. iv. They were worshiped at Athens by the title of Σεμνὰς Θεαί Lucian, tom. ii. p. 215. They were used as instruments in the punishment of Pentheus, Oedipus, Orestes, &c.

<sup>z</sup> Ades itself is divided into three regions, Erebus, Tartarus, and Elysium; and is governed by three judges, Minos, Rhadamanthus



the other Furies, Tisiphone, Alecto, and Mægara, who were supposed to exceed all the rest in cruelty and malice, and are called, by way of eminence, The Furies, or The Diræ. They were all three sisters, born at one birth of the goddess Night. They are described as of a large size, and terrible to behold. They have a dark funeral robe bound round them with serpents, and vipers about their heads. They, sometimes, too, hold vipers in their hands, and sometimes whips or torches, all as instruments of punishment. The poets speak of them as tormenting the wicked, or hurrying them into mischief; and on some occasions as attending on the throne of Jupiter, and as standing round the seat of Pluto, and as waiting at the gate of Tartarus<sup>a</sup>.

The vipers round the head of TISIPHONE are represented by the poets, sometimes as like ser-

Rhadamanthus, and Æacus, and watered with three rivers, Acheron, Cocytus, and Phlegethon, with other triads of less note.

<sup>a</sup> *Æn.* xii. v. 848. *Lucr.* i. v. 574. 577. *Flac.* iii. v. 54. They are old, *Met.* iv. v. 474. *squalid*, *Med. Aët.* i. *Sc.* i. v. 14. *meagre*, *Agam. Aët.* iii. *Chor.* v. 59. *pale*, *Virg. Geo.* iii. 53. iv. 483. *Ovid. Ibis*, v. 78. *Æn.* vi. 575. Though the figures of the Furies are very uncommon, yet they are generally introduced in the relievos of the death of Meleager, as encouraging Althæa to burn the fatal brand on which her son's life depended. *Ovid* makes Althæa invoke the Furies. *Met.* viii. v. 483.

pents intermixed with the hair, and sometimes as serpents growing from her head instead of hair. As she is one of the chief of the infernal executioners, her robe is described dropping with fresh blood, and stiff with human gore, and fastened round her with serpents instead of a girdle, as she has sometimes vipers twisted round her arms instead of bracelets. They give her sometimes a torch in her hand fresh from the torture, and still wet with blood, and sometimes a serpent in one hand, and a torch in the other ; and sometimes serpents in both. Here she is shaking her horrid head of hair to rouse up all the vipers about it, and there running on, with the air of a Bacchanal, to incite men to deeds of blood and fury. Here urging on the torments of the condemned, and there whirling her torch, and exulting in the mischief she has done. Here she is represented as a growing figure, and there as setting out with all her attendants <sup>b</sup>.

#### ALECTO,

<sup>b</sup> See all these particulars, Stat. Theb. i. v. 91. Met. iv. v. 495. 483. Stat. Theb. i. ver. 111. Met. iv. v. 510. 490. Stat. Theb. i. v. 113. Ibid. vii. v. 466. Stat. Theb. vii. ver. 467. Æn. vi. v. 571. Met. iv. v. 510. 484. As a *growing figure*, see note (w) B. v. Virgil is describing her as bringing a pestilence upon the earth, where the allegory and the reality answer exactly to each other. Æn. Geo. iii. v. 554. There is a legend in Flaccu concerning Tisiphone, as remarkable as it is uncommon wherein

ALECTO, her sister, seems to have been yet more terrible than herself. She is described much in the same manner, with vipers about her head, and about her very wings, and is armed with vipers, scourges, and torches, as appears from the finest description of a Fury that was ever penned<sup>c</sup>.

N 4 MÆGARA,

wherein she endeavours to hinder Iö from landing in Ægypt, but is defeated by Nilus. The poet says, the Fury's torches lay scattered in one place, and her avenging scourge in another; several of her vipers were torn from her head, and she herself pressed down into the sand-bank, from whence she sunk to hell, wounded and vanquished. See the whole story (Flac. iv. v. 413.) from which (as Flaccus observes) the Thracian Bosphorus, or Bosporus, acquired it's name.

<sup>c</sup> Æn. vii. v. 329. 450. 561. 347. 451. This description is one of the noblest parts in all Virgil's works, Æn. vii. v. 324 to 571. Juno, to destroy the good understanding between the Trojans and Latians, raises Alecto from Tartarus, who receiving her orders, instantly flies to the queen of Latium, and darts one of her serpents into her bosom. This produces in her, first, melancholy and complaints, then rage, and at last open acts of violence. From her Alecto flies to Turnus, and at midnight appears to him in his sleep under the form of a priestess of Juno, and tries in a speech to incite him to raise troops against Æneas and his allies. Turnus at first treats her as a false prophetess, at which she in a rage assumes her own shape, with all it's terrors about it. Her face grew larger and larger every instant; her eye-balls became like flames of fire, and her snakes rose about her head in all their fury. She then bids him observe who she is; the  
dispenser

MÆGARA, the last of the three horrid sisters, called the DIRÆ, has serpents on her head, and two distinguished ones over her forehead, as her sisters have ; and, like them, is represented with torches. The poets speak much less of her than of the others. There is but one description of her that would make a good picture. It is in Virgil, where he is speaking of the punishment of

dispenser of wars and destruction, darting, at the same time, her burning torch against his breast. Turnus starts with the fright out of his sleep, calls aloud for arms, excites the people, and breaths nothing but slaughter. From him Alecto flies, and raises a quarrel between a party of Trojans and some Latians ; and when she saw them sufficiently provoked, she herself sounded the onset to battle. The infernal blast made the woods tremble, and was heard for a vast compass round about. She flies thence to heaven, tells Juno her commands were obeyed, and wants to do more mischief. Juno says, it is enough, and bids her return to Tartarus. On which she flies down, and plunges herself into a horrid sulphureous lake, in the vale of Amsanctus supposed to be a vent of the river Acheron, that surrounds the city of Rhadamanthus, and so must lead Alecto directly to her usual abode.

Amsanctus, by the ancients and moderns, is placed in the kingdom of Naples, between Trevicum and Acherontia. Here a temple was built to Mephitis (Plin. nat. l. iii. c. 93.) as the god of pestilential smells. Hence this place is called to this day Nefanto (a corruption of Amsanctus) and Muffito, and agrees with Virgil's description, see Polym. p. 276. As no poet speaks of a horn as one of Alecto's attributes, our author thinks it was used here only occasionally.

the Lapithæ, who are placed round a table plentifully set out, with a loose rock hanging over their heads, and the Fury close by to watch and threaten them, the moment they offer to taste any of the tempting things set before them <sup>d</sup>.

Such are the chiefs of the executioners employed to torment THE IMPIOUS and THE UNJUST, into which the inhabitants of Tartarus seem to be divided by Virgil.

The most impious are the REBEL GIANTS, who, after their defeat, were cast down to Tartarus, to receive the punishment due to their enormous crimes. The poets, in speaking of these monsters, say, they had snakes instead of legs. This is explained by the works of the artists, in which (as on a gem at Florence) they are often represented going off at the thighs into two vast serpents <sup>e</sup>.

N 5

Virgil

<sup>d</sup> Her. Oet. Act. iii. sc. 2. Thyest. Act. ii. sc. 1. Æn. vi. v. 607. Virgil calls her *Maxima*, by which, considering her sisters' characters, is meant a chief, not the chief. That it is Mægara Virgil means is plain from Statius. Theb. vi. v. 715.

<sup>e</sup> These giants were not so easily conquered as might be expected, or some poets have described that affair as attended with more difficulty than they ought. See Ovid, Met. v. v. 320. where he says one of the Pierides raises the achievements of the giants, and extenuates the actions of the gods. Fast. v. v. 37. Lucr. ix. v. 656. Met. i. v. 184. See Macrob. Sat. i. i. c. 20. where they are supposed to be impious atheists.

Typhæus



Virgil speaks of the vast variety of tortures in Tartarus, but names very few. The punishments are very uncommon too in the remains of the artists. In a fine relievo at the Villa Borgheſe, Tityos is lying on his back, and a vulture plunging his beak into his ſide, as Virgil deſcribes it. In another, in the Barbarini palace, are the tortures of Tantalus, Sifyphus, and Ixion.

TANTALUS is represented as hanging over the waters, which are always flowing through his hand, and gliding from him. Diſappointment and a ſort of ſtupidity, at being ſo perpetually baulked, appear in his face. From ſome ſuch representation Horace compares the tortures of a Miſer to thoſe of Tantalus. He ſeems alſo to have been represented as ſtanding under a tree, with ripe fruits hanging juſt before his mouth, which when he attempts to take, moved away out of his reach; and ſometimes with a great ſtone over his head, juſt ready to fall upon him <sup>f</sup>.

Typhæus is diſtinguiſhed by the poets as one of the chief leaders, Met. v. v. 326. Horace mentions him firſt in his account of the battle, and names ſome more. Mimas, Porphyryon, Rhæcus, and Enceladus, l. iii. od. 4. v. 61. Virgil adds, Cœus and Iapetus, Geo. i. v. 283. and Ægeon, Æn. x. v. 568. with the two ſons of Aloëus, Æn. vi. v. 589. Ovid ſays Gyges and Typhon were concerned in the affair — Faſt. iv. v. 592. Faſt. ii. v. 461.

<sup>f</sup> Æn. vi. v. 627. 600. Hor. l. i. Sat. 1. v. 71. Lucr. l. ii. v. 1097. Stat. Theb. vi. v. 281. Met. iv. v. 458. Lucr. l. iii. v. 994. Cic. Tuſc. Quæſt. l. iv. p. 460.

SISYPHUS

SISYPHUS is seen, as Ovid describes him, bending under the weight of a vast stone. Lucretius makes him only an emblem of the ambitious, as Horace does Tantalus of the covetous <sup>g</sup>.

IXION (condemned for impiety and ingratitude) appears as fixed to his wheel, which hurries him round in one perpetual whirl. In this manner he is described by the poets <sup>h</sup>.

V. The fifth division, ELYSIUM, or the REGION OF BLISS, is the habitation of those who died for their country ; those of pure lives ; inventors of arts ; and all who have done good to mankind. Virgil does not speak of any particular districts, but supposes that all have the liberty of going where they please in that delightful region. He only mentions the vale of Lethe, or Forgetfulness, as appropriated to any particular use. Here, according to the Platonists, and other philosophers, the souls which had gone

<sup>g</sup> Homer's fine description of him agrees with the more common way of punishment, as rolling up a great stone against the side of a steep mountain, which always rolls down, before he can fix it on the top, Met. xiii. v. 26. Met. iv. v. 459. Lucr. iii. v. 1015.

<sup>h</sup> Met. iv. v. 461. Stat. Theb. viii. v. 51. Geo. iv. v. 484. Geo. iii. v. 39. Our author thinks that *angues* here should be *orbes*, which agrees with Ixion's punishment, whereas *angues* does not. See Polym. p. 280.

through

through some periods of their trials, were immersed in a river which gives name to the vale, in order to be put into new bodies, and to fill up the course of their probation in our world <sup>i</sup>.

The ancient, as well as the modern poets, never failed more in any thing than in making a heaven. Virgil's ideas, though preferable to Homer's, are still very mean. The persons in his Elysium are, some dancing, others engaged in what they most delighted in whilst on earth. Thus Orpheus, for instance, is playing on his lyre. He speaks also of delightful groves, and a cascade of water. But taking in all he says, his description of Elysium, and the pleasures enjoyed there, are so very low, that it seems almost to be borrowed, from the manner in which the common people at Rome passed their holydays on the banks of the Tyber <sup>k</sup>.

ÆACUS, the proper judge of Elysium, is neither described by the poets, nor represented by the artists. But PLUTO and PROSERPINA are common subjects with both. Their palace stood where the three great roads of Ades meet, near the centre of their dominions. There is a great resemblance

<sup>i</sup> ÆEn. vi. v. 660. 675. 679. 703. 749.

<sup>k</sup> Compare the description of the one by Ovid, Fast. iii. v. 540. and of the other by Virgil. ÆEn. vi. v. 647. The fullest and best description is in Pindar, Olymp. od. 2.

in the faces of the three brothers, Jupiter, Neptune, and Pluto, which appears in their several figures (and is certainly well preserved by Raphael, in his feast of the gods, on the marriage of Cupid and Psyche) only the look of Jupiter is the most serene and majestic, and Pluto's the most sullen and severe. The Poets make the same distinction. Statius calls him the Black Jupiter, and his complexion (as well as his veil) should be dark and terrible. He is sometimes called Dis, as Proserpina is named Persephone <sup>1</sup>.

From the little the poets say of Proserpina's person, it may be inferred, that she was of a brown complexion. Though Pluto made her the partner of his throne, it was a great while before she could forgive the violence he had offered her, or forget the delightful vales of Enna, where she used to be so happy with her nymphs.

<sup>1</sup> In one of the pieces of painting discovered about the end of the last century, in an old burial-place of the Naffonian family, Pluto and Proserpina are sitting on thrones, whilst Mercury is introducing the ghost of a young woman, who seems intimidated at Pluto's stern look. Behind stands her mother, waiting to conduct her back to some grove in Elysium. Pluto holds a sceptre in his hand (Met. v. v. 420.) and hath a veil over his head, which Claudian calls *Nubes*. Claud. de rapt. Prof. Stat. Theb. iv. v. 475. Theb. ii. v. 50. Stat. Theb. xii. v. 273. Luc. i. v. 577. Fast. iv. v. 44. Met. v. v. 470.

A gloom hung over her face for a long time. Statius makes her keep a sort of register of the dead, and to mark down all who should be added to that number. He gives her another and more agreeable office. He says, when any remarkably good wife dies, Proserpina orders the spirits of the best women to walk in procession to welcome her to Elysium, and to strew all the way with flowers<sup>m</sup>.

Our author concludes here his inquiry concerning the agreement between the works of the Roman poets, and the remains of the ancient artists. The chief use he has found in this study is, not so much in discovering what was wholly unknown, as in setting what was known before in a stronger and more beautiful light. When a fine prospect is viewed in a cloudy day, you behold the same objects which you see in a clear one. But what a new life and lustre does the sun give to every thing, how much more plainly, and with how much greater pleasure, are all the objects seen by us? It is the same with the works of the old poets, when illustrated by the nobler remains of the artist. You knew, for instance, that such a description was a description of Venus, but when you have once got strong ideas of the tenderness of her form, and

<sup>m</sup> Hor. l. ii. od. 13. v. 21. He calls her *furva*. Fast. iv. v. 525. Met. v. v. 508.



the fineness of her make, from the Venus of Medici, you see the same description with other eyes; it strikes you more strongly, and touches the mind with a great deal more pleasure than it did before. This is the principal use which should be proposed from such inquiries. What farther profit may be reaped from them should be looked upon as clear gains.

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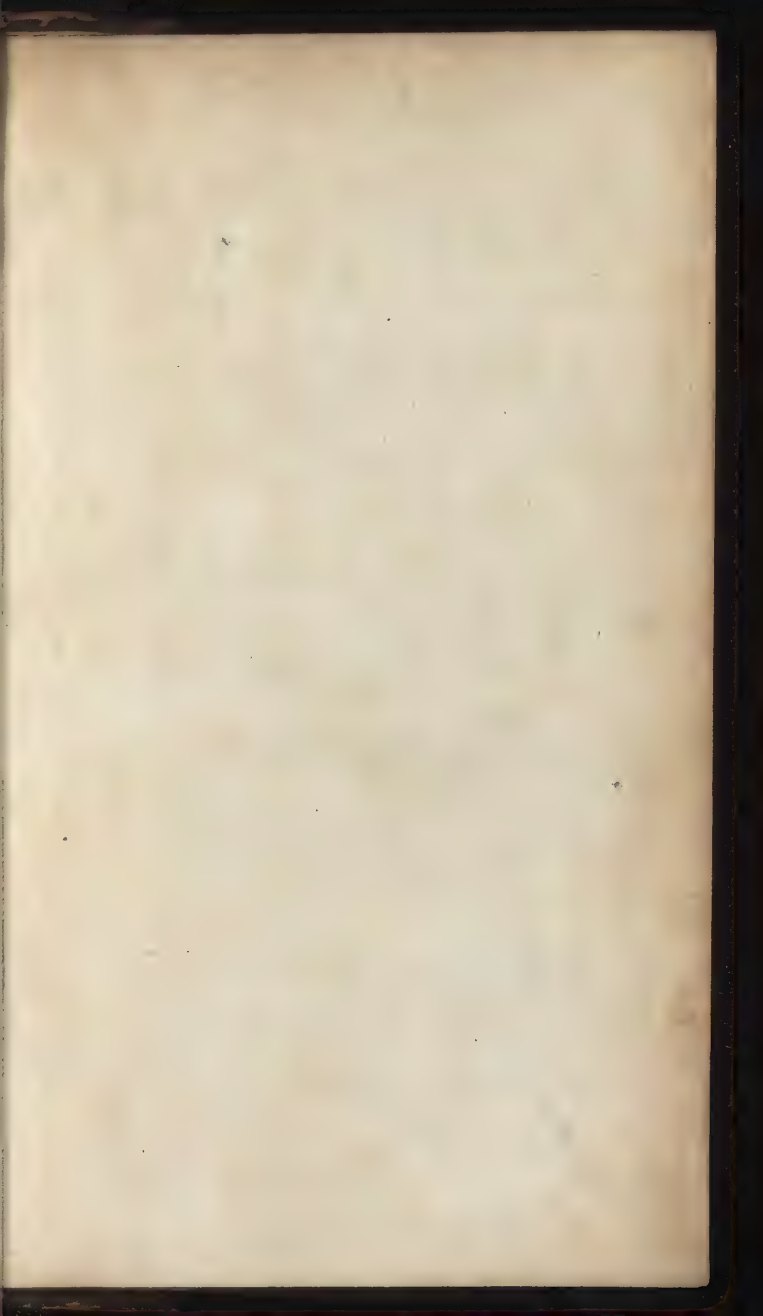
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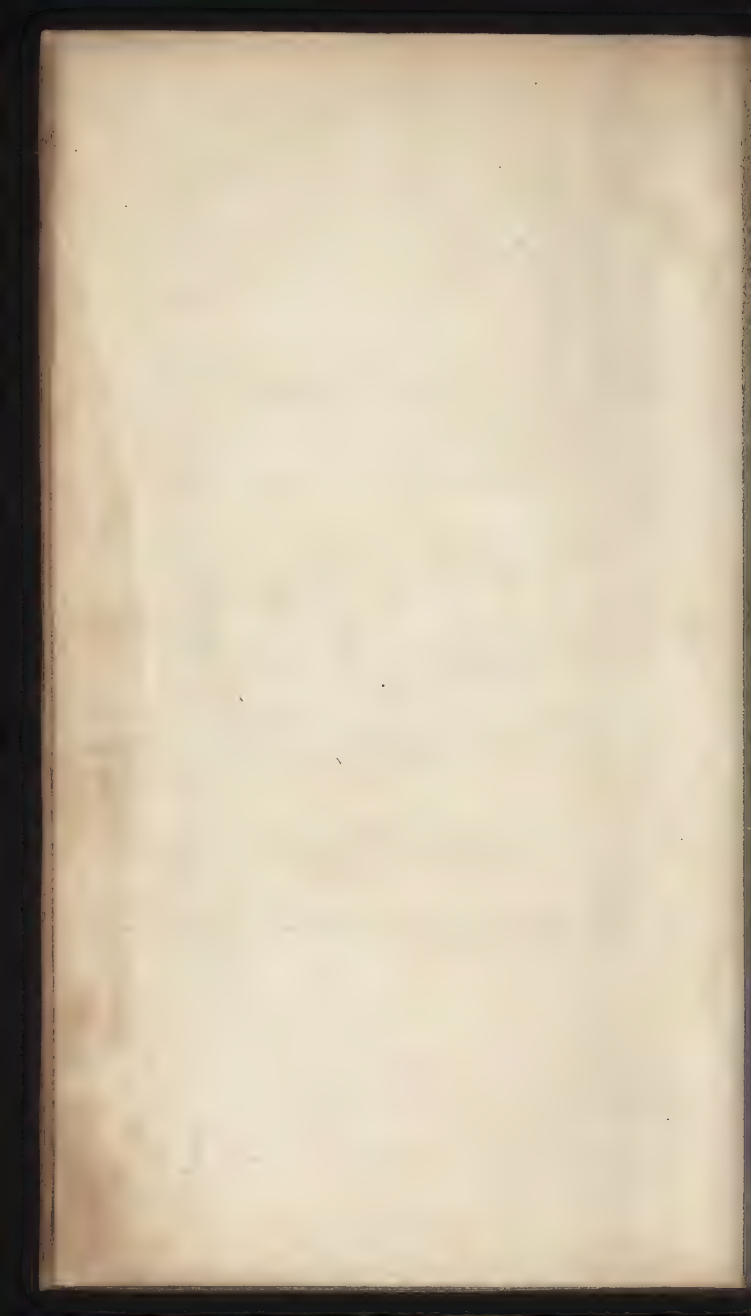
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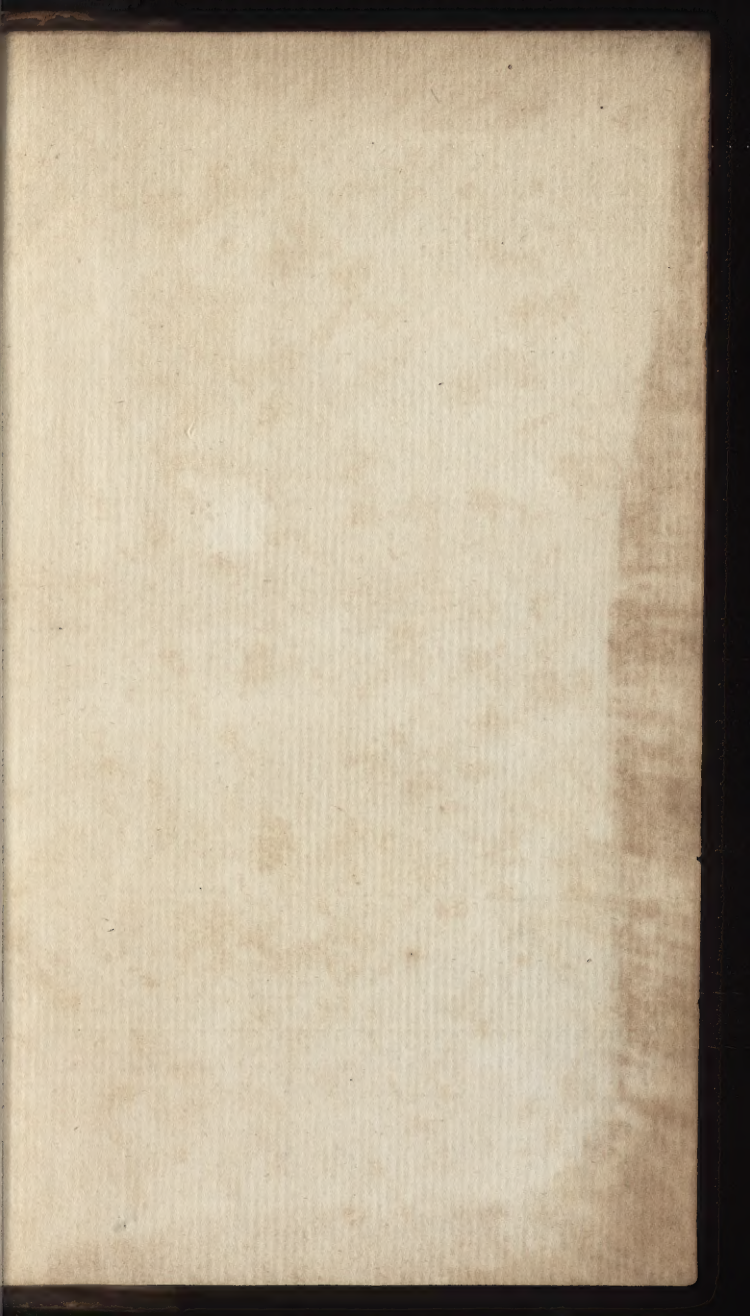
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